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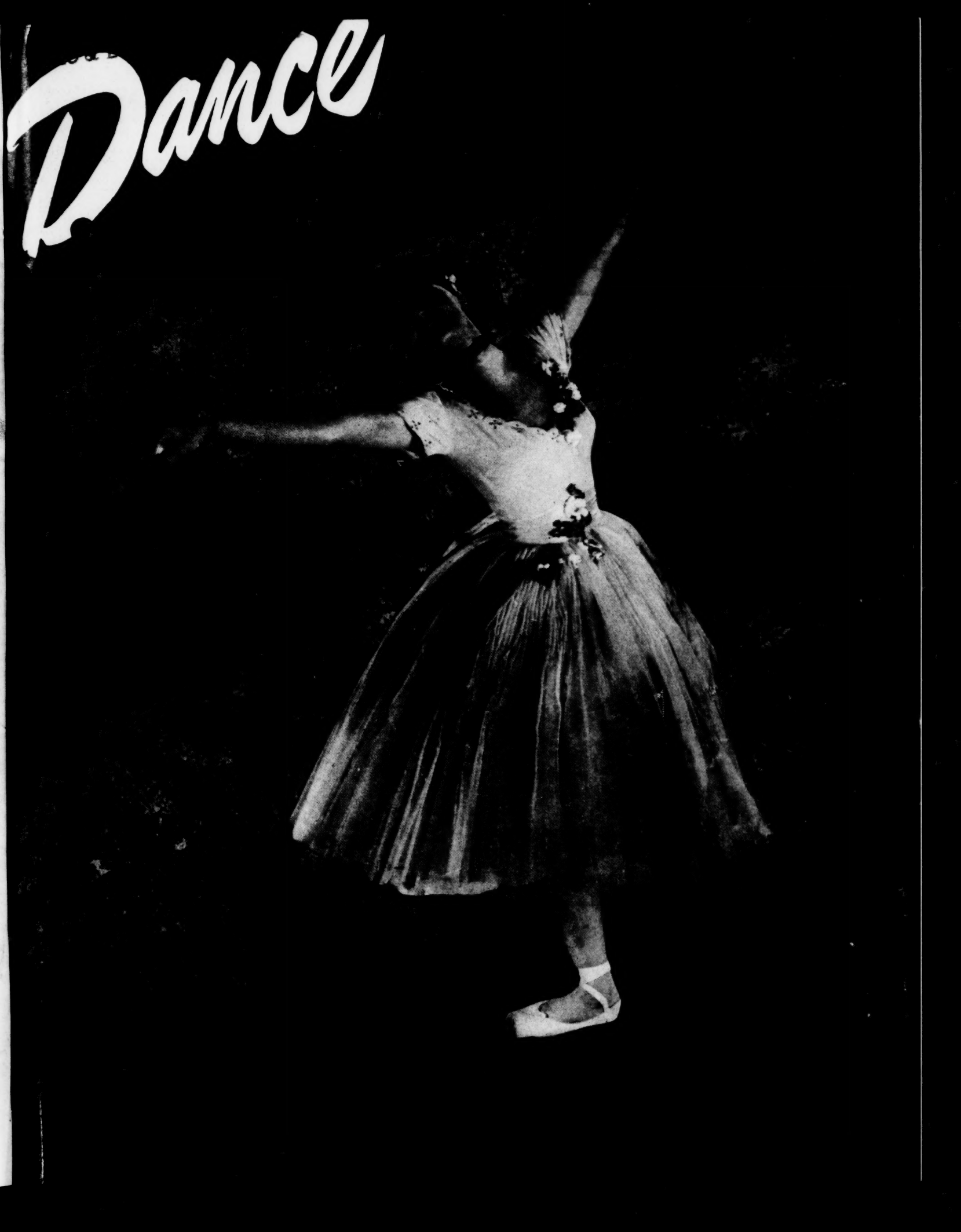

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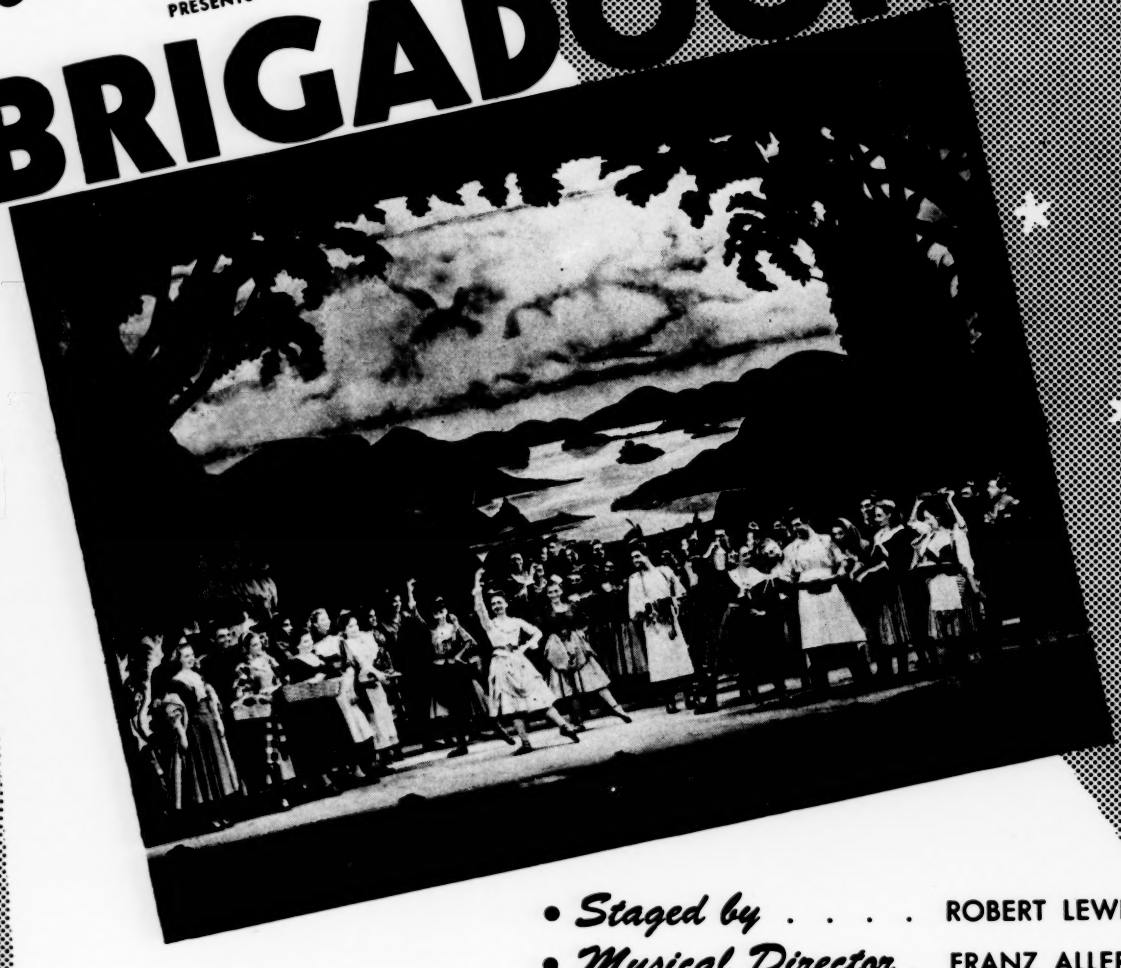

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# Via the GRAPEVINE

. . . Elsewhere in this issue read the story of the Dominicana and how it took on as a ballroom dance. Guests at the Sky Gardens of the St. Moritz Hotel where a contest has been under way for six Thursday evenings will see the finals during the first week in September, when the lucky couple who win the Dominicana contest will receive two round-trip tickets (including a 7 day stop in a $60 a day suite at the Hotel Juaraga in Trujillo City) to the Dominican Republic. The contest has been sponsored by J. B. Dumit, a rice merchant of Santiago, Antony J. Vaughn, managing director of the Hotel Jaragua and S. Gregory Taylor, owner-president of the St. Moritz Hotel. It is definitely the season for ballroom contests, if you will look about you and see. Coming up are the Daily News' sponsored Harvest Moon Ball, the 6th Annual Harvest Dance Contest sponsored by the Department of Parks on the Mall in Central Park on September 4th and DANCE Magazine's own professional ballroom contest, which will differ from some of the preceding in that it shall not offer to send prize winners out of the country.

Lipnitski, Paris

**Mila Bergen, modern dancer from Rumania, now dancing in concert in Paris.**

* * *

## AMERICANS ABROAD

**Nila Amparo** and **Jose Greco** flew from Barcelona to Rome for summer trip. This American team has established itself in Spain as favorites. . . . **Trudy Goth,** director of the Choreographers Workshop spent the summer in Italy. She gave a four week course in Florence, using the studio at the Teatro Comunale (the opera house); found that it was the only place she remembered from prewar days that was ship-shape. The Comunale has not been used since '42. . . . From Austria **Lillian Moore** writes to say that she saw **Harald Kreutzberg** dance at the June Music Festival in Vienna. Kreutzberg has recently made a short film called "Kreutzberg, the Dancer of a Thousand Changes", which will be exhibited in central Europe this Fall. Kreutzberg is planning to go to South America in the Fall. Miss Moore is in Occupied Germany, dancing for Special Services. She is with a show called "Once Over Lightly". . . . **John Taras,** recently of Ballet Theatre and Ballet Society appeared briefly as a lecturer on "Ballet in America" before the Royal Academy of Dance in July. Taras asserted that the future of ballet lies in the direction taken by choreographer **George Balanchine.** . . . Rumor backstage and in the house at the Paris Opera would have you believe that **Toumanova** has lost her grip on the Parisian audiences. On the other hand, **Maria Tallchief,** seems to have won unequivocal favor with these same Parisians, a people who never leave you in doubt about their feelings.

Good news for Monte Carlo Ballet Russe and its audiences. **Mary Ellen Moylan,** after an exile of nearly two years in the salt mines on Broadway returns as a leading dancer. The Monte Carlo company has two premieres this Fall, one by **Edward Caton,** entitled **Lola Montez,** another by **Ruthanna Boris** (her maiden choreographic work for the company) called **Cirque a Deux.** The latter had its first performance at the Hollywood Bowl in August.

* * *

**Ruth Page's** new opus, **Billy Sunday,** originally slated for the Fall season, will not be seen in New York until February. Miss Page is in the thick of rehearsing the ballets for a new show, the title of which may still be **Song Without Words,** unless a newer title has come along. The play is about the life of Peter Ilyitch Tschaikowsky and the principal dancers are **Nicolas Magallanes,** recently of the Monte Carlo Ballet Russe and **Olga Suarez.**

* * *

Late releases from Ballet Theatre reveal that it will have a four week Spring engagement at the Metropolitan Opera House in 1948, under an agreement just concluded with Sol Hurok. This is not indicative of any reconciliation with Hurok. It is simply a booking arrangement.

Ballet Theatre appears for a Fall season at the City Center of New York from November 19 to December 13. It begins its annual transcontinental tour on September 27 in Richmond, Virginia.

Ballet Theatre's new works for the season are right out of the top draw; one, yet untitled, from the hand of **Georges Balanchine,** is promised for the New York opening.

No definite word has been released about the new **Antony Tudor** production based on the works of Marcel Proust but it offers to be, upon completion, one of the most exciting events in years.

Balanchine, fresh from Paris, landed in New York August 18th, immediately flew to Hollywood for a week, and upon his return is scheduled to start rehearsing the company.

During August, by special arrangement with the directors of Jacobs Pillow, **Thalia Mara** and **Arthur Mahoney,** Ballet Theatre presented three repertory works in three successive weekends. The ballets performed were Jerome Robbins' **Interplay** and **Fancy Free,** and a **Grand Pas de Deux** from the repertoire, to be danced by **Melissa Hayden** and **John Kriza.**

* * *

A barrelful of news from the Markova-Dolin company: the company begins a Mexican season at the Palacio de Bellas Artes in Mexico City on August 25th to last six weeks. The Markova-Dolin

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company amalgamates with the Mexican Ballet at the Bellas Artes, a company of 40 dancers headed by **Gloria Campobello** and **George Chaffenberg.**

Dolin, artistic director of the amalgamated company, will stage **Giselle, Swan Lake** and a new production of **La Dame aux Camellias.**

**Ballerina,** choreographed by **Gloria Campobello** for **Alicia Markova,** with decor and costumes by Oroszco, will have its world premiere on September 15th.

**La Peri** with music by Paul Dukas, is being recreated especially for Markova and Dolin by **Vincenzo Celli.**

**Rosella Hightower's** first choreographic opus, **Henry VIII,** will be produced at the Bellas Artes, with music by Rossini and costumes by Russell Hartley.

Appearing in the Markova-Dolin Company in Mexico are Bettina Rosay, Oleg Tupine, Wallace Siebert, Rosika Sabo, Albia Kavan, Rex Cooper, Kirsten Valbor, George Reich, Royes Fernandez and Natalie Conlon.

**President Aleman** will attend the opening night at the Bellas Artes, a gala that will be really gala, an event of prime importance to Pan American artistic relations.

* * *

**Marie Rambert,** on a flying visit from England en route to Australia where the Ballet Rambert has a 6 month season under the auspices of the Australian government, paused in San Francisco long enough to speak to Frisco fans on the subject of "The English School of Choreography" at the Marines' Memorial Theatre under the sponsorship of the San Francisco Civic Ballet.

This is Mme. Rambert's one and only visit to these shores. She accompanied her talk with motion pictures of **Olga Spessiva** and **Anton Dolin** in **Giselle,** of **Alicia Markova,** dancing in 1931, and others of **Tamara Toumanova** at the age of fifteen.

* * *

Other advices from San Francisco have it that **Willam Christensen,** artistic director of the San Francisco Civic Ballet, accompanied by dancer **Jocelyn Vollmar,** flew to Mexico City, to study the Markova-Dolin version of **Giselle.** It is the plan of the Civic Ballet to produce **Giselle** in San Francisco during the local appearance of the Markova-Dolin Company, with Markova and Dolin in star roles and Miss Vollmar as Myrtha, Queen of the Willis.

* * *

**Bronislava Nijinska** flew to Paris to join the Marquis de Cuevas' company, the Grand Ballet de Monte Carlo, for rehearsal of some of her works at Vichy. From Vichy, incidentally, come stifled

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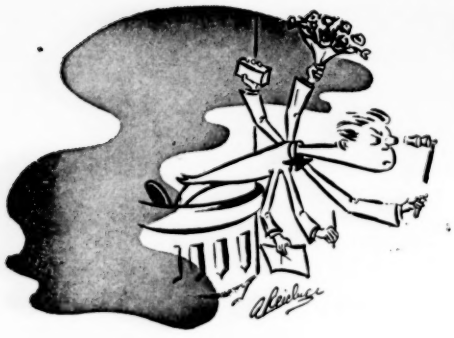

# REVIEWERS' STAND

## by DORIS HERING

***Charles Weidman and Company***
***Jacobs Pillow Dance Festival***
***Lee, Mass. July 11 and 12***

Pantomime has ever been the handmaiden of dance. But with Charles Weidman it has gradually assumed the stellar role.

In his present company repertoire there are no pure dance compositions. "And Daddy Was a Fireman-" is almost entirely pantomime with an occasional very brief and very simple dance interlude, the most carefully patterned of these being the contra dance to celebrate Daddy's departure to the Canal Zone.

"A House Divided-" makes more extensive use of dance movement, and although the piece as a whole hangs together, the large group patterns prove time and again that Mr. Weidman is out of his element when he must give sweep and impetus to a mass of dancers. For example, the scenes of struggle between North and South constantly lose themselves in frantic churning that drain away the impact.

But when it comes to simple, direct gesture-play, unfettered by social consciousness or abstraction of any kind and lightly sprinkled with humor, Mr. Weidman is at his best — and a very charming best it is.

For his Guggenheim award composition (presented in preview form at Jacob's Pillow) he has chosen four of James Thurber's delightful "Fables For Our Time." Mr. Weidman has not used the fables as a springboard for his own imaginings, but rather as a very substantial skeleton on which to drape his gestures and costumes.

The fables are narrated uncut and unchanged (with the exception of a necessary alteration in the conclusion of "The Owl Who Was God") in simple but rather offhand fashion by Jack Ferris. Instead of having the narrator perch in one spot or remain hidden in the wings, Mr. Weidman uses the same device as in "A House Divided-". The narrator is part of the action — walking about on stage — commenting on the proceedings — even helping to move props. It is an intelligent way of handling an age-old dance problem and in this case sets up an effective link between action and audience.

Charles Weidman plays both Little Red Riding Hood and the Wolf in his own ballet "Fables of Our Times."

Freda Miller's score for the fables is definitely of our time and lends a sprightly contemporary note to the period-less antics. Her march for the owl leading his followers to destruction is particularly good. Mr. Weidman's costumes are imaginative, often humorous, but a little haphazard looking. They should be rendered more trim before appearing in concert next season. A. Spolidore's papier mâché shrike and wolf have real personality.

continued on page 46

## by REED SEVERIN

***Markova, Dolin and Company***
***Lewisohn Stadium, N. Y.***
***August 6 and 7***

Under a twinkling canopy of stars and cooled by gentle breezes wafted from the nearby plains of Flatbush, a vast throng roared itself completely hoarse last August 6 and 7 upon the return of Markova and Dolin to jam-packed Lewisohn Stadium. Not since last fall have the beloved pair shown off before their giant public (Miss Markova caught the intestinal flu last spring), and their thundering reception touched the calloused cockles of even this department's heart. Once more they were dancing their way into the hearts of us all. New York has missed you, Markova and Dolin.

Assisted by a crisp little company, they gave their own unique version of *The Nutcracker* (replaced on August 7 by Mr. Dolin's *Pas de Quatre*), *Chopiniana* (consisting mostly of snatches from Fokine), and a *Divertissement* (including both a *Black Swan* and a *Dying Swan*). Throughout, one sat enchanted (almost paralyzed, one might say) by the sheer magic of dance — the dainty Markova's inexhaustible supply of floating effects, the entirely unbelievable perfection of her technique, the exquisite fluidity of her patterns in space, and the really solid, noble partnering of Mr. Dolin, fractured toe and all. Though DC-54's galore were buzzing overhead, your reporter failed to spot the turning of a single eye from the focus of all attention — the gallant little Markova herself, of course. 'Twas pure poetry in motion — despite one minor handicap (from this reviewer's seat only the upper one-half of each dancer's body could be seen). But after all, is not even half a slice of the Markova and Dolin cause for loud rejoicing?

Next year, if one wee suggestion from

continued on page 46

? ? ? 

# LETTERS TO THE EDITOR

The Editor:

I have been very much interested to read in your June number, the article on Berman's new decor for Giselle. I am astonished that Mr. Severin should allow himself to say "Berman has only eliminated Albrecht's *useless* cottage." For surely Albrecht's cottage is quite essential as Mr. Beaumont has made clear in his book. Without it, it is difficult to convey the fact that Albrecht is living in the village disguised as the Peasant, Loys, and there is no place to which Wilfred can take Albrecht's sword and cloak, which Hilarion later takes out to convince himself of the disguise.

The chief object of the Ballet Theatre production of last summer at Covent Garden was the lack of attention to the dramatic details of the plot. It seems a pity to revive old ballets unless they can be presented with due regard to their style and the original manner of performance. The 19th century type of miming is not only most informative but can be dramatic and beautiful, as anyone knows who has seen Mme. Evina in the role of Berthe, the mother of Giselle. No smart modernization can make up for its absence.

Yours very truly
Lionel Bradley
London, England

Dear Folks:

Paeans of praise for Mary Jane Hungerford's article on Cinedance in the June, 1947 issue. I have nothing but praise for your judgment in printing an up-to-the-second article like this. I've been using a Cinedance approach to several of my rhythm units in my high school classes. It is good to see my personal convictions and efforts justified by yours, in printing the article.

Sincerely yours,
Miss Elsie Morris,
Tacoma, Washington

Sirs:

Some of your magazines came to my hand. I do not think you may even guess what an immense pleasure it caused to a Hungarian dancer, like myself. Allow please to introduce myself, Susanne Foldes, 22, member of the opera ballet of the National Theatre in Szeged and I have a dancing school with 50 pupils.

I should like to establish direct contact between interested parties in America and Szeged. Pray, will you make it possible for me to have correspondence with dance colleagues in your country who would like to hear about Hungary?

Kindly permit me to inquire about something which I could not find out. Are there many who know Laban's dance writing? There are few here who either understand or appreciate it, I am sorry to say.

Many thanks for the pleasure that your magazine gives me and my Hungarian dancing friends.

Very sincerely,
Susanne Foldes
Szeged, Hungary

Dear Sir:

I have to date received four issues of your excellent publication, the DANCE. My interest is mainly in modern dance, so I found the chapter on cinedance by Mary Jane Hungerford in the June issue absorbing. Also the pictures and events concerning the film studios and choreographers. Here we know them only as names.

As I hope shortly to turn my hand (foot) to professional hoofing, I wonder would any interested American reader care to exchange letters with me on the dance. I should be very happy if anyone would.

Yours faithfully,
(Mr.) Dennis Bridgen,
9 Terry Road
Coventry, England

Dear Sirs:

I have been wanting to write you regarding the May issue of DANCE which has just come to my delighted attention. I found it extremely interesting, fine quality, really good photos and excellent general layout. I especially enjoyed the articles of Helen Dzhermolinska and Dorathi Bock Pierre and think your new critic, Reed Severin, the best to date I have ever read. Severin writes as if he knew what he were talking about and I think his points are well taken. Looking forward to more of the same,

Sincerely yours,
Jane Powell,
Rockville Centre, N. Y.


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VOLUME XXI September, 1947 NUMBER 9

RUDOLF ORTHWINE, Editor and Publisher

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THIS MONTH'S COVER: The fleeting charm of Degas' captured by the camera. Cyd Charisse dances a romantic fragment in "The Unfinished Dance" a Metro-Goldwyn-Mayer picture starring Margaret O'Brien shortly to be released.

# PLANNED INSURANCE AGAINST WAR

ARE WE IN DANGER of becoming smug because we are well fed and have the security of America around us? Let us, for a moment, think about the hunger and insecurity of those millions abroad. Let us, for the moment, take our minds from the profession of dance which absorbs those of us who make a livelihood from it and think about our insecure world.

This has nothing to do with dance, you say? But it does. Dance and other arts decay and die with the onset of wars, pestilence and famine. Are we so secure that we can ignore the menace outside our borders?

Twice in this century America has thrown her weight of manpower and wealth into the struggle for democracy and the establishment of world peace. But we have no peace and — in the greater part of the world, no democracy.

The hungry must be fed. The homeless ones must be given a roof and a plot of earth to stand on. For all — security and plenty.

In primitive times when a tribe found itself in a corner of the world where the living had become lean, it moved on to greener pastures. Movement was simple in the dawn of history. Today it is more complicated, but none the less necessary. Today movement involves the bureaucracy of governments and immigration departments.

The solution lies in PLANNED mass migration to the western hemisphere and fallow untouched continents without large populations.

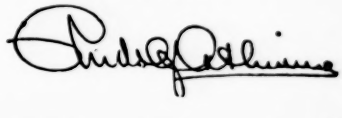
Did we become the world power we are today because we limited the country to the Pilgrim Fathers and the Indians or because our doors were always open to the oppressed and the hungry, which?

Planned mass migrations of the displaced persons of the European continent is not only a moral, humanitarian necessity; it would be of medicinal value to the economy of the entire western hemisphere, if popular opinion were only to acknowledge it and to put on the pressure for legislation accordingly.

The displaced persons of Europe and elsewhere, living under conditions intolerable to life ARE the seeds of the next war. These last few years have uncovered the fact that the trials of these people have made them anti-social. Shall we let this seed germinate or shall we root it out of the ground at once?

Let us use our reason and our democratic power, now, once and for all. Let us stop spending our resources and wealth on ammunitions and defense against the horror of a third war which would truly be the end of a civilization and let us spend our charity and humanity, instead.

Sincerely yours,



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# *AN INTRODUCTION TO BALLET HISTORY*

**In Twelve Parts**

## *by A. E. TWYSDEN*

**Chapter One**

### *THE BEGINNING OF BALLET*

**For the young reader and student - a primer to lift the curtain on the great new world of BALLET**

***BALLET from its birth in the Italian Renaissance to the contemporary scene***

WHEN we learn about the history of the world, and the people who lived in it thousands and thousands of years ago, we hear amongst other things, that they used to dance. Thus, in the Old Testament we read that "King David danced before the Lord with all his might"; so also did Miriam, the Prophetess, and Jeptha's daughter; while in the New Testament there is the story of Salome, the daughter of Herodias, who danced in order to obtain the head of St. John the Baptist.

The ancient Egyptians, Greeks, and Romans all had their own special dances which were often connected with their religious festivals, but such dances were not ballets. It is only when we come to the 15th Century, just five hundred years ago, that we find the first beginnings of Ballet as we know it today.

About this time it became the fashion to have little scenes of songs and dances to amuse the guests between the courses of a dinner or the acts of a play, and these little pieces were called Interludes.

Now in the year 1489 an Italian, Bergonzio di Botta, had to arrange a festival in honour of the Duke of Milan, and he decided upon a Banquet-Ballet. It was not like any ballet which we see now on the stage, for, as a matter of fact, there was no stage. There was a large hall with a dinner table for the guests in the middle, and a gallery up above for the musicians. The Duke and his Bride sat at one end of the table, while from the doors at the opposite end of the hall came

photo: Courtesy of the Kamin Dance Book Shop

troupes of dancers bringing in the different courses of the Banquet. Each "ENTREE", as it was called, danced a little variation before putting the dishes on the table, and then retired so that the guests might eat their offerings.

In this way "Sea and River Gods" brought in the fish, "Diana and her Nymphs" the meat, "Pomona and her Maidens" the fruit, "Bacchus" the wine, and so on until the feast was over, when all joined in a dance.

This Banquet-Ballet was so much admired that it was copied in various ways all over Italy and France and as far away as England, but in spite of its popularity, it was almost another hundred years before any new development occurred.

This time it was at the Court of King Henry III of France, who wished to celebrate the wedding of one of his courtiers, the Duc de Joyeuse. By order of the King's mother, Queen Catherine de Medici, the festivities were arranged by another Italian, Baldasarino da Belgiojoso (called de Beaujoyeulx in France). The ballet was given without a banquet and on a stage, with the audience seated in front and on both sides. There was scenery, some trees, a fishpond, and fountains.

The story was that of Circe, the Enchantress; it was told in songs and dances and took a long time in the telling, for the performance began at ten o'clock one evening and ended at five o'clock the next morning. It was called "Le Ballet Comique de la Reine", (The Queen's Comedy Ballet), and is a famous landmark in the history of ballet.

The next two kings of France, Henry IV and Louis XIII, both encouraged ballet performances at Court and often danced themselves, but the greatest advance was made under the son of Louis XIII, King Louis XIV, who was nick-named "Le Roi Soleil", the Sun King, because of the splendour of his Court. Louis became king when he was only five years old, and though, of course, he did not rule the country until he came of age, he did have to appear at all the Court ceremonies and entertainments. When he was thirteen he danced in a ballet called "Cassandra", which was presented at the Court by Benserade.

It seems that the little King loved dancing, for he appeared in nearly all the ballets which were given at Versailles or in the other Royal Palaces, and as the

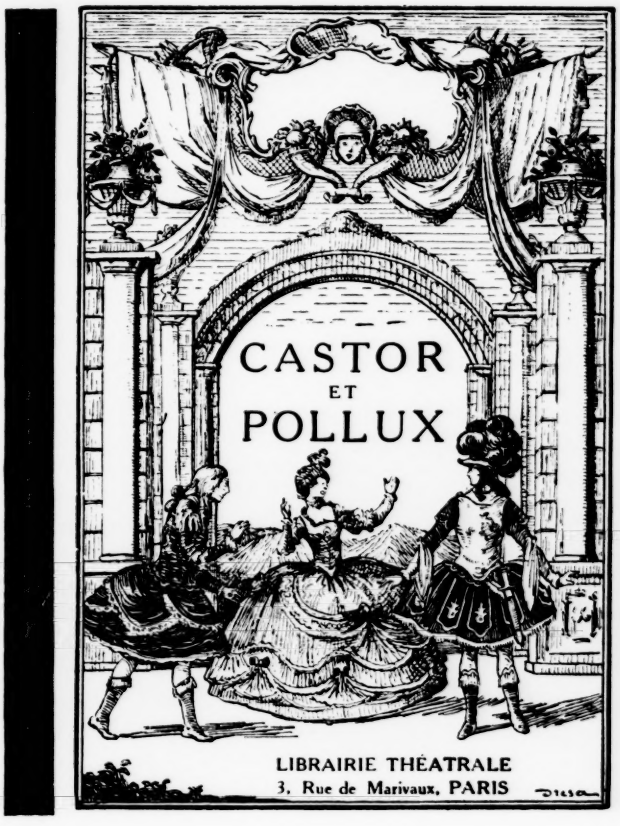
This page: Scene from 17th century Italian pantomime.

**Page 13:**

Frontispiece of program of the opera "Castor and Pollux" illustrating costumes worn by dancers of the early French opera ballet.

Early engraving by Lambranzi of a commedia della arte ballet depicting the adventures of Scapin and his wife.

Commedia della arte dancer holding aloft masque.



All photographs on this page by courtesy of the KAMIN DANCE BOOK SHOP

stories of these ballets were nearly always taken from Greek or Roman Mythology, he could take a role such as Jupiter, Neptune, or Apollo, without loss of dignity.

But Louis did sometimes succeed in escaping from all this grandeur, for we hear of him dancing in the CORPS DE BALLET, and, as at this time all dancers wore masks, no one could tell him from his companions.

In the year 1661, when he was twenty-two, King Louis founded the Academie Royale de Musique to which, eight years later, he added the Academie Royale de Danse, and these two academies were the foundations of the present State Opera in Paris. These academies were not schools, but associations of trained musicians and dancers who met together to discuss the means of advancing their arts, and to plan new and more splendid performances. In 1669, when he reached the age of thirty, King Louis decided to give up dancing, so he made his farewell appearance in a ballet called "Flore", and from then on became a spectator instead of a performer, although according to M. Michaut, he appeared once again in 1682 at the age of 46 years in the spectacle "L'Eglogue".

Perhaps having danced himself it made him very critical of other dancers, at any rate he seems to have decided that more training was needed, and so three years later he ordered a school of music and dancing to be added to the Academie Royale. This was the first ballet school that had ever existed, and all dancers owe a debt of gratitude to King Louis XIV.

Now during these two hundred years that ballet had been developing at the Court of France, it had not been forgotten in Italy, though there it had had no settled headquarters. Troupes of Italian dancers travelled from place to place, from Courts and Palaces to country fairs, giving performances of songs, dances, and pantomimes (plays without words).

These little troupes began to go farther and farther afield as time went on, some went to France, some to England, some even as far away as Russia, and wherever they went they introduced in their ballets those typical Italian characters of the Commedia della Arte, Columbine, Harlequin and Pierrot, now so well-known all over the world, but until that time belonging only to the Italian Comedians.

## *the spotlight turns on an enigmatic figure*

## by ANN BARZEL

Above: Impressionistic drawing of the Ballet Arts Studio in Carnegie Hall with some of its inhabitants. On the floor Nemtchinova and Nimura. Perched on the barre, Edward Caton in sailor's cap and to his right Virginia Lee's two Siamese cats.

Opposite page: Edward Caton in the act of creating a ballet about Lolo Montez, glamorous dancer of the 19th century, studies some old prints of Lola.

EDWARD CATON, though very much alive and kicking, is something of a legend in the dance world. Everything about him is legendary, his fabulous technique, his choreographic methods, his unreliability and of course nobody believes that story about his father and the Grand Duke. In fact, though we had heard it for years we put no credence in the tale until we saw it in Time Magazine on the occasion of his father's death. It had seemed a fanciful but illogical anecdote concocted to explain why an American dancer spoke English and Russian without foreign accents.

Edward Caton comes from pioneer stock that had settled in Ohio way, way back. His father was in charge of the racing at the Columbian Exposition, the Chicago World's Fair of 1893, and there he met and impressed Grand Duke Vorontzoff who hired him to manage his racing stables. The Caton family moved to Russia where Edward was born in 1900. He was educated in Russian schools, but English was spoken at home — with an unmistakably middlewestern accent.

Caton studied dancing in Moscow with Nelidova and got started on a professional career which was interrupted by the first World War. After the war the family moved back to America and Edward soon joined the Pavley-Oukrainsky Ballet which was enjoying the prestige of great opera days under Campanini in Chicago.

Chicago of the '20s with its Ben Hecht, Sherwood Anderson, Floyd Dell, Little Review, Poetry Magazine had a lusty literary life that was the center of American attention. What few people seem to realize is that there was also a vital germination of all the arts including dance. A great many elements in contemporary dance could be traced to the now too often discredited Pavley-Oukrainsky Ballet, where Russian ballet technique and Dalcroze Eurythmics, oriental art and impressionism, and lots more — all met.

The Pavley-Oukrainsky influence on American dance and dancers is another story, but it explains why, though he spent comparatively few years in Chicago, Caton admits it is the place from which all important elements in his artistic life stemmed.

After the Pavley-Oukrainsky days there was a tour for Caton with the Pavlowa Ballet during which the young dancer was remembered by his colleagues as a shy, undependable boy who was always late. His lateness was not a premeditated affectation. He carried along some 8 or 10 alarm clocks and suffered agonies in fear of being tardy—but was, anyway. His shyness was such that his old friends tell of the day he ran to meet the company at a railroad station. During the sprint his suitcase opened and some of his belongings rolled out. Caton closed the grip and hurried on minus several shirts, rather than suffer the embarrassment of repacking.

Ballet was coming on dark days and Edward was about to give it up when an opportunity came. Multi-millionaire Samuel Insull built his empire and the Civic Opera House in Chicago. Laurent Novikoff was brought in as ballet master of the opera ballet, and Edward Caton was named as first male dancer. Caton was enormously popular and retained his position until the Chicago Opera toppled with the crash of the Insull fortune.

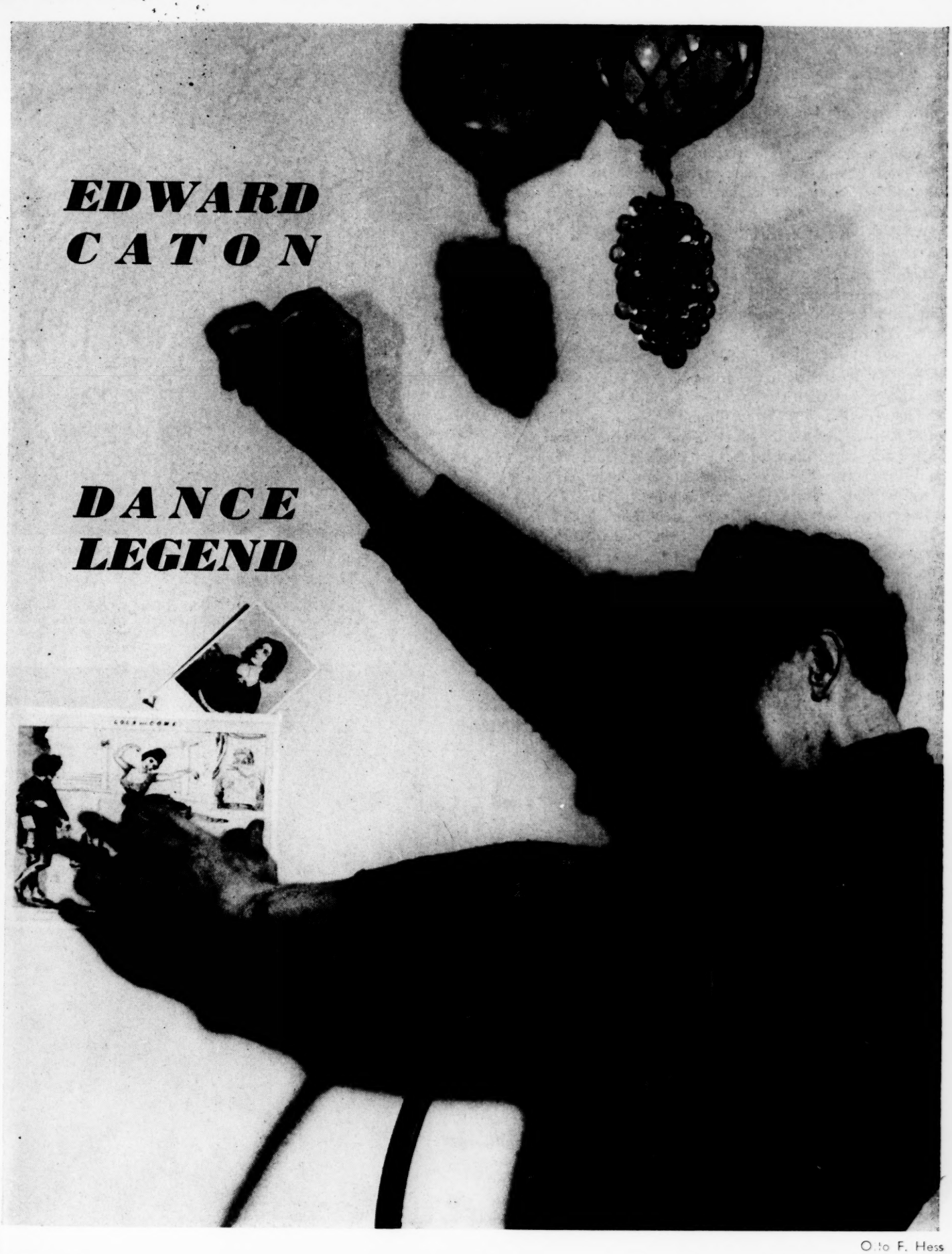
During his Chicago Opera days, Caton was known for both his temperament and technical attainments. In an era when "expression" covered a multitude of inadequacies and the technical range of the virtuoso was considerably below that of today, he had a physical prowess that is still amazing. All men dancers can jump, but articulate, well-arched feet, a good turn-out and magnificent line have always been rare — and Caton had all these, besides a dramatic quality.

He was a highly mannered dancer. You could always pick him out even if he wore a mask. His off-stage loose-gaited walk and the floppy long-armed gestures have never been a part of his dancing, but his way of moving always had the same relaxed ease. There was a bigness and flow to his movements that went with his tall physique and his body was usually as dramatic as his expressive face.

Solo concerts were a part of every ambitious dancer's activities in the days before ballet companies. Dancers had to make their own dances and be more than material for the ballet master to work with. It stimulated interest in more than technical development and required a wider interest

# EDWARD CATON

# DANCE LEGEND



Otto F. Hess

in the arts (and encouraged too many fakes who professed to dance with their heads instead of just their feet). Caton gave several interesting recitals with colleagues from the opera ballet. It was the beginning of his choreographic career and the dances had their roots in intellectual and artistic ideas and leaned to the dramatic and exotic. He featured a strange, enigmatic look, unlike the sweet-natured one most people know today. Also there was always an emotional appeal that he has carried over to his recent choreography.

After the Insull débacle Caton went to Cleveland where he taught for a while. He again considered giving up dancing, but with the arrival of Balanchine and the forming of the American Ballet and his participation as a soloist his ambition was revived and his technique grew with the new requirements.

Then he joined the Littlefield Ballet, where among other things he danced both the Bluebird and the wicked fairy Carabosse in Catherine Littlefield's production of *Sleeping Beauty*. His dancing of the Bluebird was beautiful, though Miss Littlefield tells the story of his opening performance in the role when the Littlefield version left him completely and he serenely danced the familiar Petipa steps while his partner stumbled along in confusion.

Next came a season with the Mordkin Ballet where one remembers him vividly as the priest in *The Goldfish*, in *Trepak* and as one of Patricia Bowman's partners in *Voices of Spring*.

When the Mordkin Ballet developed into Ballet Theatre, Caton was one of the leading dancers. For him the most important engagement was the first Chicago season where the company's duties included doing the opera ballets for the Chicago Opera Company. Caton was ballet master for the operas.

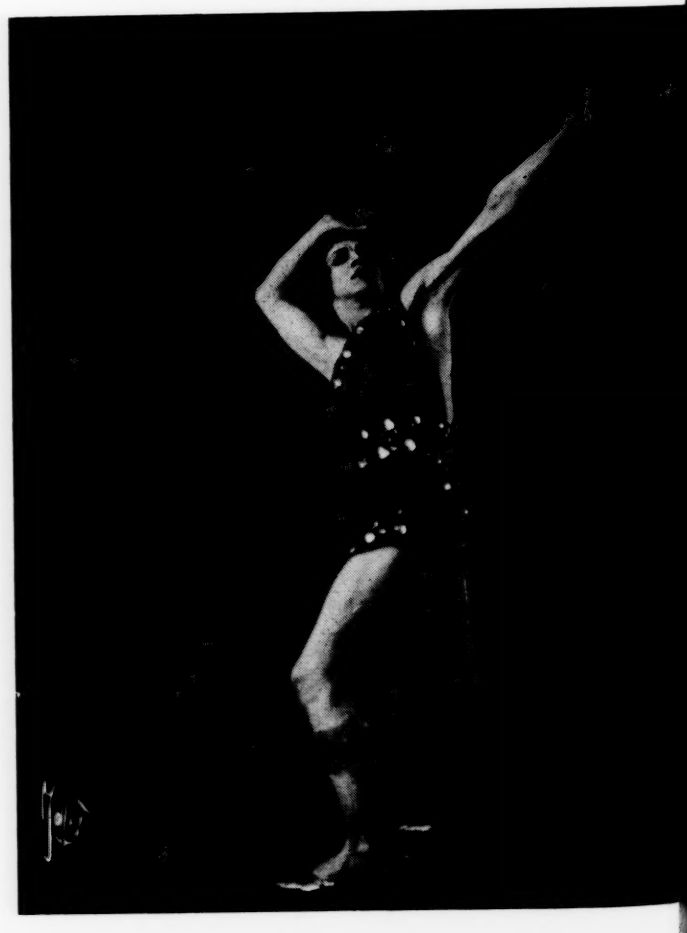
There were the usual difficulties in rehearsing and presenting the opera ballets and the heights — or depths — were reached when the dances for *Carmen* were being arranged. Several people had tried and finally, at the eleventh hour, the chore was given to Caton. All he had time for was one hurried rehearsal and a general airy instruction "just follow me and do what I do." And that is just what they did — Anton Dolin, Nana Gollner, Annabelle Lyon, Hugh Laing, Jerome Robbins, Karen Conrad, Lucia Chase, David Nillo, Nina Strogonova, Nora Kaye and a lot of others (including a bunch of supernumeraries at one dollar a head) "followed" Edward Caton and turned in the most sensational performance of *Carmen* ever seen. It stopped the show.

After he left Ballet Theatre there was another lapse of ambition for Caton, but it was rekindled when he started to teach. It is interesting that his teaching at the tremendously successful Ballet Arts Studio has been with Pavley-Oukrainsky people. Virginia Lee, who conducts the school, had been with Pavley-Oukrainsky, as had Nimura and Lisan Kay who are on the faculty.

Caton as teacher is entirely different from Caton the dancer. In his relations with others there is a patience and sweetness that seem far from the emotional and dramatic dancer he is. But there is the ability to appreciate and convey both technical detail and the more important elements of dance that a good dancer would have a feeling

Ruth Pryor and Edward Caton, as they appeared in concert in the early 1930's.

Opera ballet in the Terrible Twenties. Below: Edward Caton in a characteristic attitude dear to the ballet manners of the epoch, emotes in "Samson and Delilah".



Muriel Stuart and Edward Caton in a "Samson and Delilah" ballet of the Twenties appear about to throw in the sponge. Costumes are typical of what designers of the period put on dancers.

Caton in a scene from the Act IV ballet of "Carmen" done for the Chicago Opera Company. This is known as the "kill" in bullfighting and it was murder.

for. He demonstrates the most difficult steps with facility and even in street clothes there is beauty and ballet in the way he arches his feet, turns out his legs and reels off a grande pirouette with a wind-up of at least eight turns.

Caton had arranged dances and opera ballets successfully, but his first important choreography was for Ballet International, for whom he did *Sebastian*, one of the most distinguished and successful ballets in that company's repertoire. It was danced last season by the Original Ballet Russe and will probably be included in the repertoire of the new Grand Ballet de Monte Carlo (or whatever its name will be by the time this is printed).

Caton has been choreographer for several Broadway shows, the most successful being Mamoulian's *Sadie Thompson*. He also worked on *Mr. Strauss Goes to Boston* and *Nellie Bly*, both of which he unabashedly characterizes as dismal flops.

For last season's Ballet for America he choreographed a ballet on the colorful carryings-on of Lola Montez in California of the roaring '40s. Because of the early demise of the company the ballet was never seen to full advantage, but it had some stunning movements.

At present Caton is ballet master for the Metropolitan Opera and will probably do some choreography.

That he is undependable is part of the Caton legend. It isn't just plain undependable—it is magnificently so. Anybody can be late for appointments or forget them, but he takes no cognizance of the Time factor in life. He never stops to consider that Time cannot overlap or happen twice. He is continually being amazed that three appointments made for the same hour cannot be kept. He is likely to ignore all three.

It is not only appointments that Caton just cannot keep. There are the stories of his unawareness of curtain time. If someone did not sit in his dressing-room and remind him of what costume to get into and actually walk to the stage with him it was often likely that he would get into street clothes and leave the theatre.

There was the time he was to make a costume change in Mordkin's *Trepak*. Caton simply changed into street clothes and went home never to appear in the last scene. He never could explain adequately why he did it, probably a subconscious antipathy to the ballet.

Or there was his debut as a soloist at the Met. All his friends came to applaud Edward, but he wasn't there. He was in Philadelphia, he forgets why.

When arranging a ballet he is again unpredictable. He can go on indefatigably for many hours, or after a five minute beginning he may stop and dismiss the company. The dancers had better stay around, however, for it may be that he may turn around in a few minutes and take up just where he left off, then again he may not.

There is nothing insulting about Caton's sudden departures and lapses of memory. It is entirely impersonal and wrapped up in his remoteness. It is not an undisciplined trait, for his dancing, his teaching, his choreography all have the intrinsic restraints and discipline of good art—particularly ballet.

And his dancing, teaching and choreography are neither Russian nor American. They are just very Caton, a highly individual person.

***the first choreographic competition in Europe since the end of the War as recorded in the journal of the American Representative of the Archives Internationales de la Danse***

**by BAIRD HASTINGS**

The prize winning ballet "La Cellule" herein photographed with choreographer Jean Weidt of Paris portraying the Common Man in forcible association with a nightmare.

Maywald, Paris

# *CONCOURS À COPENHAGEN*

THE VOYAGE TO COPENHAGEN was quite an undertaking. My wife and I had long planned to go to the Competition, but we could hardly believe it until we were on the boat bound for France, the first lap of the journey. Also on our boat was the excellent dancer from the Ballet Theater, Richard Reed, who had just signed a three months contract with Boris Kochno's Ballet des Champs Elysees. The weather was beautiful and all aboard got quite browned.

Once we reached Paris we rapidly caught up on the gossip: that Balanchine had done wonders for the Opera Ballet, that Lifar had become rather overweight but still had plenty of personality, that Mary Jane Shea was dancing the lead as well as doing the choreography in an operetta at the Chatelet. On May 29 we took the Nord Express with the Tugals and one last troupe which had not been sent on two days earlier in order to have time to rehearse in Copenhagen. We had a lot of fun on the train comparing notes with the Tugals on the respective merits of various productions in Paris and the States during the past winter, and we spent some time talking with Leone Mail, danseuse of the Paris Opera, and her troupe. The trip, which before the war took 24 hours, now took 30, but as our train approached Copenhagen our excitement mounted.

We were preceded in Copenhagen by the Festival of the International Society of Composers and Musicians, and this festival coupled with that of the dance competition greatly pleased the Danes.

We were met at the train by Rolf de Mare, Paul Eltorg and other gracious persons. The next morning we arranged to secure tickets and found out that we were to see 23 troupes from six countries perform on five consecutive evenings — but this was to be preceded by an evening of ballet given in honor of the Archives by the Royal Copenhagen Ballet, and to be followed by a gala in which the

winning choreographers' works would be presented.

On June 1 at 7:30 pm the Choreographic competition began — in the modern theatre of the Royal Opera, the "Staerekassen", where all the seats were comfortable, deep orange plush. The tremendous job of organizing the program for 23 troupes had been accomplished and we sat back in our seats. Honor to the Danes.

The first work was *Papillons*, choreographed by Jenny Moeller to music by Robert Schumann with costumes by William Scharff. This work, the play and interplay of butterflies, was extremely conventional and entirely too feminine, literally and figuratively.

Next came the first of France's five entries, Madika and her troupe, in *The Green Flower*, danced to sensitive music by Harsanyi and boasting excellent costumes made from sketches by Erte. Above all, this work was well performed. The book, by H. R. Lenormand, related how a woman hated her brutal husband, but the couple were surrounded by the flowers which loved each like the other and wished to communicate to the unhappy couple the innocence, the harmony and the joy of living. There was real charm in the simple movements of the flowers.

The third composition of the first evening immediately proved itself a work of distinction despite the fact that it was apparently inspired by Jooss' *Green Table*. Entitled *Jamais la Guerre* (*No more war*), it showed the return of a disabled soldier to his mother and his nightmarish recollections of hostilities. The Czech, Boris Milec, choreographed this well knit work to fine, if loud music by Nelhybel and utilized costumes by Trostr. Every movement in this ballet was in keeping with the theme it was intended to portray, and the theatre and dancing by the leading dancers, Bedrich Fusseger, as the soldier and Ruzena Mazalova, as Death, was of such virtuosity as to be above reproach. This work gave every evidence of careful preparation.

Following the intermission we saw Leone Mail's *Jeanne d'Arc*, danced to music by Phillipe Gerard. Mlle. Mail's conception of Jeanne d'Arc was rather less profound than we expected and her choreography plainly showed the influences of Lifar in the way each key movement was repeated two or four times. There were many plastic poses of beauty and technically the group was good.

The final ballet of the first evening was *Chains*, a hackneyed work by Beryl Paul of England, danced to music taken from "Love of Three Oranges" and the Third Piano concerto of Prokoviev and the "Piece en forme d'Habenera" by Ravel, played by a phonograph. The performance was very poor and the conception worse.

The second evening began well, with *The Witches Sabbath*, an abstract work in four sections by the Finnish choreographer Ester Naparstok. In particular the music by Rakel Levin and Ahti Sonninen served the theme perfectly. The soloist, Elsa Sylvestersson, was quite brilliant and though the treatment of the witches was not new the work was unified.

Next came France's third entry, Mila Cirul and her company, performing *Chemin de la Vie* — a series of ten episodes related by Death, which Mila Cirul interpreted herself. Danced to the music of Franz Liszt and with words by Fernand Divoire, this work was banal and formless, and Mila Cirul's red costume was the worst seen at the concours.

Denmark was represented once again by Maggie Hulstrom Carlsen, who offered a rather diffuse ballet entitled *Love Birds*. The choreography was conventional and the choice of music by Rimsky Korsakov, Mendelsohn and Richard Strauss was most unfortunate for a slight work of this type.

Then came a Finnish work, Maggie Gripenberg's abstract, *The Mislead*, which portrayed scenes from a welfare home. The music, by Dalcroze, Melartin, Niemann, Jaap Kool, Bortkiewicz, Arensky was skilfully put together, but still lacked homogeneity and the costumed draped over the heads spoiled the line. This work was well danced and well conceived, except for a short section of frovolity which interrupted the abstract character of the dance.

Next there was Ivo Cramer's excellent Swedish troupe, which offered *The Message*. This thoroughly rehearsed ballet showed how to make modern use of music by Gluck and Handel and had the further advantage of excellent costumes by Alvar Granstrom. Ivo Cramer himself was a splendid dancer and his entire troupe mimed the life of Christ—the crib, the palace in Bethlehem, Egypt, Treachery, Sermon, Denial, Golgotha — in admirable fashion. The reproaches one might make Mr. Cramer were that, in the middle of a work largely mimed, he inserted an inappropriate scene of technical brilliance closely resembling the Polovtsian dances, which were applauded but broke the sequence, and secondly that he, as well as Milec and Culberg, presented ballets which were not created expressly for the concours but had been previously presented.

The Englishman Berk opened the third evening of ballets

Group of Czech dancers in the 4th prizewinner at Copenhagen, the Boris Milec choreographed "Jamais la guerre!"

Robertson, Copenhagen

with a work largely derivative of Antony Tudor and without the tightness of Tudor. *Trilustrum* — 1937, 1942, 1947 — utilizes music by Clifton Parker and Morgan Rendel's costumes. The aim of this ballet was to show different phases through which people had to go during the recent years of chaos. The fault of this ballet, as with many others, was the literal mime of war scenes such as air raids. The subject of war is a success too easily exploitable and for this reason must be masterfully handled to be valid.

Sweden's second troupe was comic. Birgit Culberg presented an amusing burlesque in thirteen scenes of Alexander Dumas's *The Three Musketeers*, to music by Verdi (wittily arranged from such pieces as the Anvil Chorus of *Il Trovatore*) and with costumes by Alvar Granstrom. Treated from D'Artagnan's setting out to conquer Paris, through the vicissitudes of the affair with the Duke of Buckingham, and the death of Madame Bonacieux, to the denouement of Richelieu, there were many happy amusements. However, this ballet lasted more than the thirty minutes allowed in the rules of the competition and it was disqualified.

Next came Alexander Saxelin, ballet master of the Finnish Opera, with *The Black Swan*, a ballet fantasy in two tableaux, inspired by the Kalevala, and with music by Sibelius. This Finnish ballet showed off to marvelous advantage the colorful national costumes. The theme demonstrated that a mother's love could save her son from evil and scheming influences.

Finally came France's outstanding modern dancer, Jean Weidt, in *La Cellule*, a work portraying the aspirations, nightmares and death of a common man. The powerful masks were by Haby, the decors and costumes by Perrot and Montagne, and the original music was by Emile Damais, a follower of Honegger. Certainly this was not a new idea but the treatment of torture and convulsions was poetic and convincing. The mime was not literal and it was well married with the dance and the music.

The fourth evening began with Lina Doni's sensitively conceived work, *Fin* (stones, cross, a name, peace) which was however poorly performed and hardly dance. There was too much recitative and the music of Debussy was not suited to the theme.

Secondly came Kaarlo Hiltunen's Finnish troupe dancing *And Forgive Us*. This classical ballet, employing music by Sibelius, was well enough danced, but not particularly original.

Perhaps the most daring work presented at the concours was the *Czech Ballade* 1938—1945, choreographed without music by Elmarita Diviskova. The costumes were by Richard Brun. Liberty, Munich, occupation, revolution, — in this well coordinated work one hardly missed the music, so well was the rhythm delineated.

Then there was another Czech work, *A Modern Electra*, a danced tragedy choreographed by Laurette Hrdinova, employing music by Harry Macourek and costumes by V. Dolezal. This ballet in nine scenes rather reminded one of Martha Graham's *Dark Meadow*.

Finally we saw an original English group, that of Sylvia Bodmer and Lisa Ullmann, who presented *The Forest*, a cycle of life, with music by Eric Hudes and costumes by K. Schuftan.

The last evening of the competition began with the work

Maywald, Paris

**Powerful masks by Haby of Paris worn by dancers in prize winning ballet "La Cellule".**

of the Danish choreographer, Birthe Bendtsen, *Do you love man*, a ballet in nine seemingly unrelated scenes danced to music of Prokoviev. This work makes rather good use of the human voice, but in its study of man's basic emotions, it gives the impression of superficiality, perhaps because the sequence of scenes is loose and similar to musical comedy.

Next came Mirri Karpio's fresh work, *Do you recognize yourself*, danced to music by Hirn, Wellesz, Scott, Debussy and with costumes by Makinen. Motto: the devil rules the will of the people, as the easiest thing is to wear blinkers and obey. Mirri Karpio is a young Finnish choreographer one should remember, for she has talent. This abstract work was well conceived and danced.

Once more a Czech troupe, that of Jarmila Kroschlova, which presented *La Sainte Dorothee*, a charming bohemian popular legend. Unfortunately it was not tightly performed. The original costumes were by Professor Kybal and the music arranged by Albert Pek.

The final ballet of the concours was the excellent Dutch work, *Resistance*, in eleven scenes, choreographed by Florrie Rodrigo to music by Lisa van der Weerdt and with costumes by Hans van Norden. This ballet depicts Fetes, the beginning of the war, persecution, funeral for the executed, waiting the liberation, and finally liberation.

During an interlude in which the Royal Danish Ballet, offered Harald Lander's remounting of the Bournonville Ballet, *Conservatoire*, admirably danced by the corps de ballet

On a Danish ferryboat. M. Pierre Tugal and Mme. Tugal on outdoor jaunt near Copenhagen with Lily Hastings and Mlle. Leone Mail and members of her group who appeared at the Competition. Mlle. Mail is third from right. Her group won diploma as best instructed classic group. M. and Mme. Tugal on right.

and with Borge Ralov as the ballet master, the votes of the jury for the prizes were tabulated and then Rolf de Mare came forward and announced the results. Jean Weidt of France won. Cramer of Sweden was second, then Gripenberg of Finland, and Milec of Czechoslovakia.

Saxelin was deemed to have made the best choice of music. Cramer had the best costumes and was the best character dancer. Mail's group was the best instructed classical group. Gripenberg's was the best instructed free group. Weidt's composition was chosen the most original. In honorary prizes for individual performances, Kainenen and Sylvestersson of the Finnish troupes were deemed the best female dancers and Salim the Finn and Fusegger the Czech were chosen the best male dancers.

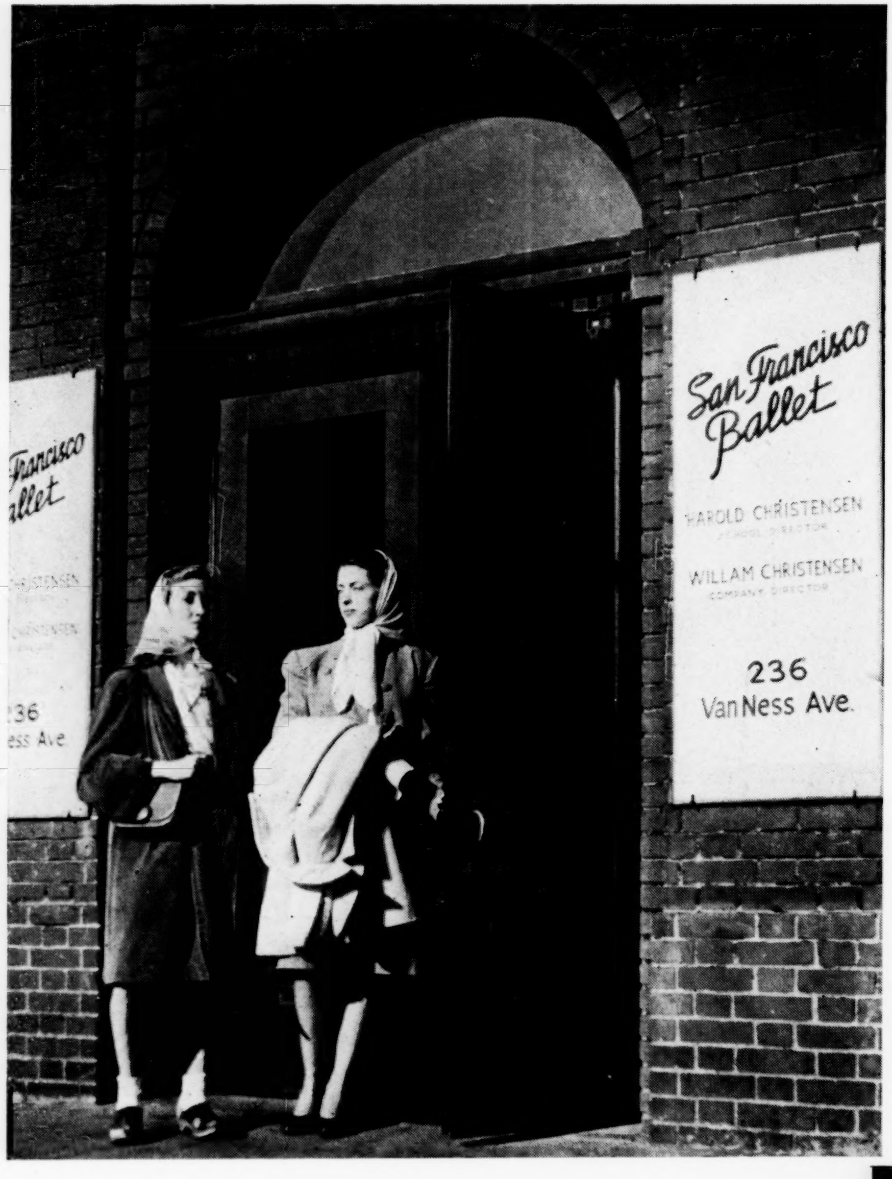
The gala evening celebrating the winners began with a moving presentation of the prizes by Rolf de Mare, assisted by Bengt Hager.

We were privileged to see Jean Weidt's powerful *La Cellule* once again, a work full of ideas.

A few notes on Jean Weidt should be of interest. Born in Hamburg, Weidt worked in Berlin with Max Reinhardt, and he met Ted Shawn just before the evil days of Hitler. Weidt left the German capital for Paris in 1932, where he choreographed two films, Ravel's *Bolero* and Dukas *Sorcerer's Apprentice*. Then came two years in Czechoslovakia and Russia. The years before the war, Weidt had a school in Paris where he taught Jean Louis Barrault, Agnes Capri and many others and began to prepare new ballets. Then the war and seven years in the French and British armies. Weidt is an example of will and faith. He came back from the wars and prepared three new ballets last year: *Ode after the storm, The Victim, Abel and his brothers* as well as dancing the chiffonier in Barrault's production of the Prevert-Kosma pantomime, *Baptiste*. In preparation is a new work with music by Honegger. Weidt attaches great importance to the masks, and uses them excellently.

Before leaving Copenhagen we should mention our visit to the Royal Theatre Museum, housed in the ancient Royal Theatre, quite a marvelous collection, and among other things we saw a photo that seemed to indicate that the Danish ballet at the time of Bournonville had priority over the Russians in the use of the *pointes*. Another event of interest was the presentation of films of the dance.

In conclusion let us say that we had expected more new ideas than we saw at Copenhagen. The choreographers all put forth great effort, particularly difficult in this post war period, but practically all were under the influence of Jooss, Dalcroze, Laban. Though we expected no one to deny his master we had hoped for more originality. Still, two years after a cataclysmic war we have seen a renaissance of ideas in the art of dance. The competition next year is being planned for London. The vision of Rolf de Mare and Pierre Tugal already promises that this will be an important event. We hope that some American troupes will participate. Certainly there are several which could have won the competition had they competed this year.




***the Christensens, a dynasty of ballet masters and how they have made San Francisco and the Great West their own stamping grounds***

Robert Frellson, member of the Opera ballet, stops to chat with director Willam Christensen after a lesson.

Members Velerie Booth and Patricia Johnston of the Junior Opera Ballet Group pass through the doors of the Christensen directed school in San Francisco. Typical of the girls as a group are these, one of whom is dressed a la bobby-sox, the other, not.

Jocelyn Vollmar, a rising ballet star, and the leading dancer of the San Francisco Civic Ballet, whom Willam Christensen predicts will one day outrank the ballerinas of today.

# WESTWARD THE BALLET

***by* BEATRICE de BALTAZAR**

FAIRLY BURSTING at the seams with curiosity, I climbed the wide carpeted stairs leading to the Christensen kingdom. In the back of my mind I remembered hearing stories about the Christensen clan, and I had a cherished picture of maestro-styled long-hairs.

I was ushered into the office of Willam (sic) Christensen and there was a thirtyish gentleman, of tweedy appearance, with a velvet, ingratiating voice.

Willam is the current head of the remarkable Christensens, a dancing family with a background that goes back to the early 19th century in the west. Grandpere Christensen was a two-fold pioneer of his time, being both fiddler and dance master of the folk dancing groups of the Mormons in Salt Lake City, Utah. Like his grandfather, Willam Christensen has had the courage and stamina necessary to establish the practicability of a major ballet company affiliated with its own school.

Nowhere else in this country today do we have both ballet company and school under the same leadership. This, however, is a *fait accompli* in European countries such as France, Italy, Russia, Austria, Hungary and England.

As we sat, conversing about dance, Willam said:

"In my family we have all studied music along with our classical dance, and here in the school we give a course of music fundamentals. I firmly believe that the dancer who is imbued with the theme of the music interprets it with greater understanding, and at the same time, finds more freedom to give a highly individualized performance.

"Dancing, in my opinion, is the hard-

est, most pedantic, by far the most demanding of all the arts. It first develops good health and poise in the dancer, but it is then the duty of the student to guard and keep that good health. It requires the perfection and control of every part of the body which is in a constant state of change. The pianist, the violinist, any instrumentalist has his instrument, which remains unaffected by a cold in the head or a quarrel with a friend, but the dancer's only instrument is his body and that instrument is affected by everything which happens to the instrumentalist."

Willam Christensen is ballet master and choreographer of the San Francisco Ballet Company. The dominating object of this company is to express through the medium of ballet those moods, images and stories which are stimulating and intelligible to the average audience and to bring ballet back to stimulating, dramatic and beautiful spectacle, and away from the political forum and theatrical bargain counter.

For the first time in this country Mr. Christensen has also been able to present some of the grand ballets, using over one hundred participants in, for instance, the full cast of "The Nutcracker" and "Swan Lake". These ballets presented in their original grand manner, with full cast, are inspiring, never-to-be forgotten theatre.

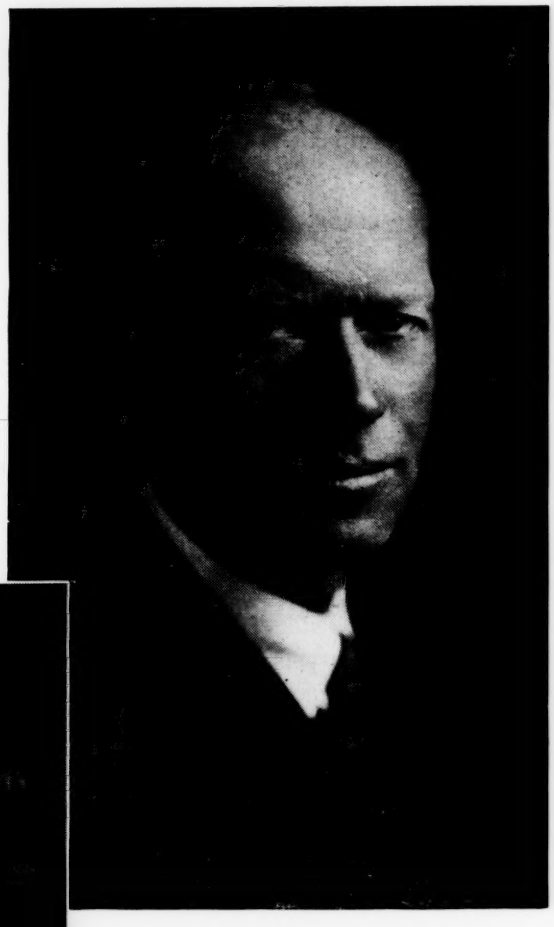
Willam has planted consistently and conservatively the seeds of appreciation of ballet in and around San Francisco. He comments:

"I don't hope to live to see some of my ideas completely understood and assimilated by the public but I keep on asserting my ideals, paving the way for my successors.

"I should like to tell the readers of DANCE Magazine that I am now organizing the San Francisco Ballet Guild. The aim of the Guild is to create an independent artistic entity, one which will establish a ballet organization that will rank with the world's greatest.

"I want to direct a civicly sponsored ballet company, which will make available divertissements, solo and dance ensembles required in opera for the San Francisco Opera. In the Fall we shall make our national tour; during the Christmas season we shall do ballets at the Opera House here. At all times thoroughly trained dancers will be ready to perform as occasion demands."

The enrollment at the school is always between three and four hundred students. The school is situated in the heart of the business district of San Francisco, almost directly across the street from the beautiful Opera House and it occupies the entire building at Van Ness Avenue.



Portrait of a Christensen. The face of Lars Christensen, who left Copenhagen nearly one hundred years ago for America, where he danced and fiddled his way across the continent until he finally settled with the Mormons in Salt Lake City. He spent the rest of his life there in the capacity of a dancing master and fiddler.

This is L. P. Christensen, the uncle of the three brothers. He taught ballet in the Salt Lake City school of the Christensen family, traveled throughout the West and Midwest with his many ballet groups. He passed on some six years ago. Willam gives him the credit for whatever he knows about ballet.

The deceased father of the Christensen brothers, taken aboard a steamer when Christian Christensen visited his native Denmark, shortly before his death. Christensen pere taught both ballroom dancing and ballet in Salt Lake City.

Harold Christensen, a brother of Willam, is six feet plus, and carries the features of his handsome Danish ancestors. Harold is director of the school. Lew, the third brother, is a member of the faculty during the summer session. He is also a member of the faculty of the School of American Ballet in New York, appears as a solo dancer in productions of the Ballet Society, and is married to ballerina Gisella Caccialanza, a former protégè of Cecchetti. This youngest brother has produced many ballets, among which are the well-known "Jinx" and "Filling Station". His most recent opus, done for Ballet Society this year, was "Blackface".

All three brothers were born in Salt Lake City. Willam first studied dancing with his uncle Peter Christensen before going east for advanced study with Fokine and Mascagno. Harold studied with Balanchine and Vladimiroff, and Lew studied with his brother Willam.

We dropped into a classroom to inspect young students of less than a year's training. Harold was conducting. The most obvious thing about the class, was the organized manner in which it was conducted. The pupils stood in five rows, four to a row. As the front row completed its *enchainement*, it went to the back of the room to fall in line as the last row, while the second row became the first. An outstanding thing about these beginners was the absolute perfection of their turned-out positions at all times. Harold stopped the class to correct any and all infringements of such a nature.

From there we went down the hall to observe another class where Willam was directing the Junior group, aspirants to the *corps de ballet*. From this group one could see the mark of the Three Brothers Christensen. They have *pooled* their dissimilar techniques. They have taken from the Italian, French and Russian methods what they thought was the specific they needed, and although they seem to lean toward the Russian style, Willam said,

"We know of only *one* school, the RIGHT one, and we are studying to perfect that one all the time."

Willam takes hold of his class in a quiet, modest manner, like that of a great maestro on the podium. Even *au barre* he gives it nuance and extra color. Each student responds to his personality. The average onlooker hardly notices him making his quiet corrections.

Willam is a driver. His combinations are intricate. He demonstrates them as if they were as easy as falling off a log. For him, certainly, they are.

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# CARIB MUSE

## *development and origin of Caribbean music and dances . . . part two . . . DOMINICA*

## *in the island which is the home of the Merengue*

**by SYLVIA H. FLEISHER**

Santo Domingo is the cradle of New World music. It was here that the tribal queen, Anacaona, gave the first demonstration of native dances. Gonzalo Fernandez de Oviedo, in his "Historia General y Natural de las Indias" vividly described the event.

"The inhabitants of this island have a fine custom of commemorating events in their songs and dances, which they call 'Areitos', which we would call singing dances . . . At times, they combine the singing with the playing of drums made of round pieces of wood, hollow inside, and as thick as a man's body . . . And so, with drums or without, they recite past histories and relate in these recitations the deeds of the great chieftains . . . sometimes, they change the melody and step of the dance and tell a new story or the same story to a new tune . . . While they danced or sang, Indian maidens passed drinks around to the dancers . . . When a dancer became intoxicated, he fell over, while others danced on, so that drunkenness set the end of the 'Areito'."

Bartolomé de las Casas, the sixteenth century Spanish bishop, speaks of the native love for song and dance in his "Historia de las Indias".

"The Indians of the Island of Santo Domingo are very fond of dancing, and in order to keep time and to mark step, they flourish very cleverly made rattles with pebbles inside which produce a rather raucous sound."

Spanish music was a dominating influence for centuries, first through the church and then through the importation of Spanish popular music and the Spanish guitar.

With the importation of the African slaves, the songs and dances of the islands began to acquire a rhythmic accent characteristic of Negro music.

The music of the Indians, originally prevalent in the Dominican isle, was at first apparently obliterated by the Spaniards and then transformed by the African qualities. The merging of the two resulted in a music with characteristics which are far removed from both primitive African and Spanish origins.

The national singing dance is the "Merengue". It is a gay air, composed of two periods of sixteen bars each in two-four time. The first section is usually in a minor key, the second in a major dominant, or in the relatively

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8 bars of a typical Dominican Merénge.

4 bars of the unpublished Dominicana composed by Jack Crowley and Alfred Menconi.

## *here's how to do the* DOMINICANA

***the dance is divided into four basic steps:***

***1. La Dominicana***

**Take partner in semi-closed dance position. Man's left foot points diagonally to left. Woman's right foot points to right. Now the side steps in direction of the man's left-right-left right, etc.; for eight counts (8).**

***2. La Bota***

**Next—with weight on man's right foot and woman's left—face partners. Swing man's left foot forward then backward stepping in place on second count with right foot. Thus we have: Swing left forward; mark time on right. Swing left back; mark time on right. Woman's part is exactly the same only she swings her right foot back then forward.**

**This step moves the dancers slightly to the side. Now, gradually the man will continue but will back into a left turn doing exactly the same footwork.**

***3. Santo Domingo Circulo***

**Next comes the *Santo Domingo Circulo* or *Circle*. Release partner from formal dance position. Face each other and hook arms together—man's right arm with woman's arm. Now repeat step No. 1 for four (4) counts; then change arms to left with left and repeat foot work in opposite direction.**

***4. Marcando***

**The *Marcando* is simply "marking time". Face partner in dance position with feet slightly apart and shift weight from side to side. For the man—left-right-left, to right-left-right. For the woman—right-left-right to left-right-left. The count is 1-2-3-and; 1-2-3 and.**

**Dancers may repeat steps as desired.**

# the Merengue becomes LA DOMINICANA

***by***

***HELEN DZHERMOLINSKA***

**new BALLROOM sensation is evolution of the Merengue, a folk dance of the Dominican Republic**

***introduced in ballroom form by the CANSINOS, Lita and Gabriel***

ONE OF THE oldest folk dances of the New World has undergone graceful metamorphosis to one of tomorrow's popular ballroom dances. If you read the page opposite, you will learn something about the origin and history of Santo Domingo's *Merengue*, the most popular dance, today, in the Dominican Republic.

As pointed out last month in our preview of the *Dominicana*, as it is now called, the *Merengue* came into being from the dancing antics of a gimpty-

continued on page 47

# arou

After lunch Marjorie and Miss Reiman tour the Museum and pause in front of an amusing piece of sculpture in the second floor gallery.

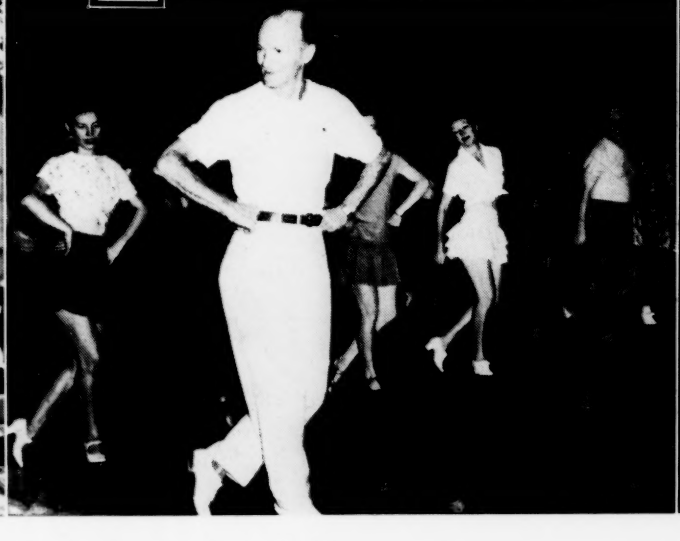
THIS IS THE STORY in pictures of the day of a main street teacher from one of the cross-roads of America who comes to the Big Town once a year to attend the annual convention of a dance teachers' association. Because her program is so closely paralleled by other teachers, and all are so typical, DANCE throws the spotlight on her day and follows her from morning classes to midnight when she is ready to stop because she is "simply DAID!"

You guessed it. The accent is southern. The town is Sanford, Florida. The girl is Marjorie Tepsic.

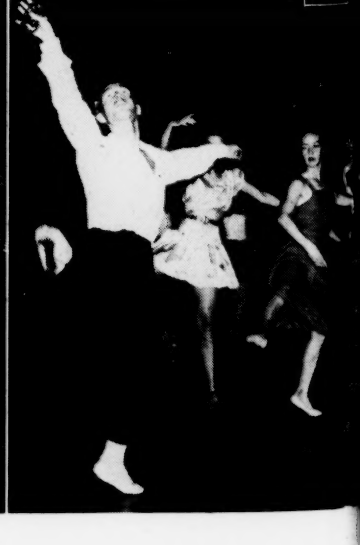
Sanford is a quiet little place in the geographical heart of Florida, quiet until several hundred of its kiddies converged upon Marjorie's lakeside school. On a clear day you can hear them all the way to

Lunch in the sculpture garden of the Museum of Modern Art. Under a plane tree sits Marjorie with Elise Reiman of Ballet Society and School of American Ballet faculty (left) and fellow teacher Edith Royal of Orlando (center). Miss Reiman chats about her recent role in "The Minotaur."

After a five minute interval between classes, Marjorie takes a lesson in rumba tap from amiable Jules Stone. Marjorie, on left.



Marjorie, center, with face cut off from view by ballet master George Chaffee's arm, follows the developpe a la seconde being demonstrated by Mr. Chaffee.



## ...Tepsic of Sanford, Florida its "Miss D.E.A. Conventioner" of 1947

# ...nd the clock

photos: Clem Kalischer

Orlando.

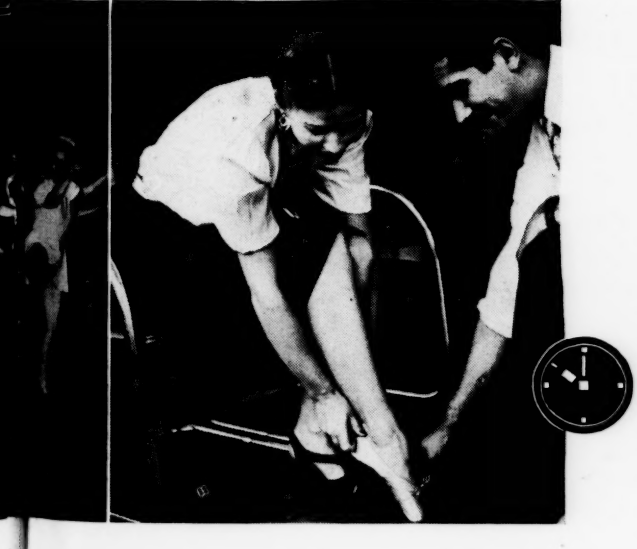
"Ah swayer", swore Marjorie Tepsic in the acute accents of Dixie, "Ah don' think those youngsters are ever goin' to quiet down — but they do, as soon as ah staht mah class".

The accent is hard to reproduce but we think yo'all get the idea.

It is that inner drive which makes a dance teacher an eternal pilgrim which takes Marjorie north to New York every summer to study. This year, although she is a member of the Dancing Masters of America, in fact, District Governor of the Florida Chapter No. 2, she attended the convention of the Dance Educators of America, which convened in New York.

Thus, on a humid day in July we drop into the busy ballroom of the Hotel Henry Hudson and there, large as life, and neck

***by HELEN DZHERMOLINSKA***



Before she goes to her first class of the day at the convention, Marjorie Tepsic of Sanford attends to the matter of seeing her Sanford and Orlando prize pupils registered at the School of American Ballet for advanced study. On the left, 11 year old Gretchen Kirchhoff. On the right, 16 year old Mary Elizabeth Bethea, who may not be able to go to the School for awhile because she was auditioned and accepted at the Roxy Theatre her second day in New York.

***take a tour around the Town with Main Street teacher who comes to big town to attend dance teachers convention and to study—and gets the once-over-lightly from photographers and reporters***

Marjorie gets fitted for a toe shoe at the Capezio salon.

Marjorie drops into the Kamin Dance Book Shop to browse and select books to take back to Florida. This year she is quite overcome on entering the shop, to find architectural piece decorated by dancing bronze figurines, after von Laban dances.

Marjorie pays a visit to Maharam's costume department where she runs head on into old acquaintance charming Marcella Perry of Houston, Texas. Their amazement at meeting after so many years in exactly that place is mutual, because Maharam's was the last place they saw each other, so they say. Jean Palmer (left) of Maharam's helps the two teachers make a selection of sketches.

and neck with hundreds of other dance teachers, stands our Marjorie, lost in admiration (but working like a beaver) of her teacher of the hour, ballet master George Chaffee.

This year Marjorie came attended by a retinue which included her fellow teacher in the Ebsen School in Orlando, Mrs. Edith Royal; also three pupils, whom she is encouraging to study in a New York school, and the mother of one of her pupils. No sooner had these pupils finished signing their names to the register of the School of American Ballet, when one of them, Mary Elizabeth Bethea of Orlando, happened upon an audition at the Roxy Theatre and immediately landed a job. Bingo! And that's what happens to chillun who have worked hard in class, no matter what little town they come from.

Our main street teacher has a background with surprising colour. She was an Alabama baby, reared in Florida, educated in Tennessee at Ward-Belmont, and ballet educated by the late Mikhail Mordkin, who used to address her in class as "wildcat". Mordkin had a genius for looking at a face and finding some characteristic in it adaptable to a name, and Marjorie's beaming grin and green eyes asked for it.

Her first teacher was Buddy Ebsen, the tap dancer, who was the son of the Ebsens of Orlando. Buddy happened to be spending a vacation in Orlando that summer, the very first months of Marjorie's term in the school. Today she is a teacher in that same school.

After her graduation from Ward-Belmont, she headed for New York in the summer of 1939. That was the period of the organization of Ballet Theatre and half the personnel of the company were in Mordkin's classes that season.

In the Spring of 1940 when Mordkin gave the *Sleeping Beauty* ballet in its entirety, 3 acts, in recital at Carnegie Hall, Marjorie appeared as the Black Princess in the 1st act, and as the Wolf in the last act. Act 3 is better known to ballet audiences today as *Aurora's Wedding*.

Tanaquil LeClerq danced Little Red Riding Hood to Marjorie's Wolf in that performance. Anna Cheselka, of Ballet Theatre, photographed herein with Marjorie, appeared as one of the little attendants of the Bad Fairy, danced by Mordkin himself. Anna was not quite nine years old at the time.

The cast was an illustrious one. Viola Essen danced Princess Aurora, the Bluebirds were danced by Lila Zalipskaya and Leon Varkas, Gregor Taksa appeared as the Narrator, and Bambi Lynn and Moussia Larkina appeared as the Black Cat and White Cat.

"Ah jus' nearly daiyud when ah had to come on stage in front jetes", recollects Marjorie.

One of the highlights of that year for her was the Russian Easter party at the Mordkin home, to which she was invited together with some of the senior pupils of the school. There she tasted her first sip of vodka and claims to have trepaked all over the house with Mickey Mordkin, Jr.

himself no mean hand at the trepak.

That Spring season of 1940 in New York was a busy one. In February she joined the ranks of the corps de ballet of the Hippodrome Opera Company and appeared with a company which then boasted a large complement of the personnel of Ballet Theatre (at liberty after its first season at the Center Theatre). Such dancers as Alicia Alonso, Rosella Hightower, Nora Kaye, Mimi Kellerman, Maria Karnilova, Miriam Golden, Mimi Gomber and Rita Charisse danced that season with the Opera. Marjorie claims to have stood in the last row of the corps de ballet, supporting the backdrop with her hand, but this writer, herself a member of that company, distinctly remembers Marjorie as standing out in a pas de trois of which the male member was Jose Greco, who later was the partner of Argentinita.

Marjorie says she learned how to put on stage make-up in those days by watching Rita Charisse and doing whatever she did. Her uncle came to one of the opera performances and complained when it was all over that he had not been able to find her.

About this time the urge to teach dance began to gnaw at her vitals in a manner so well known to those teachers who feel the call deeply. She therefore abandoned New York at the end of June and returned South to begin her career as a teacher, first, for a term at Stetson University in Deland, Florida and since March, 1941 in her own school at Sanford and twice a week in Orlando.

She is now in her sixth year as a dance teacher and her career pleases her and her pupils, both.

Not content with mere classroom, she and her associate of Orlando, Mrs. Royal, have been the organizers of a company known as the Central Florida Ballet Company, which has already enjoyed two seasons and been seen in Orlando, Sanford, Cocoa and St. Petersburg in adaptations of such classics as *The Nutcracker*, *Sylphides*, *Cinderella*, and others. Her feeling is that she wants to bring ballet to her native Florida in those places where the big ballet companies never touch during their tours. Orlando is one of the few Florida cities where the companies are seen, and rarely for more than one performance.

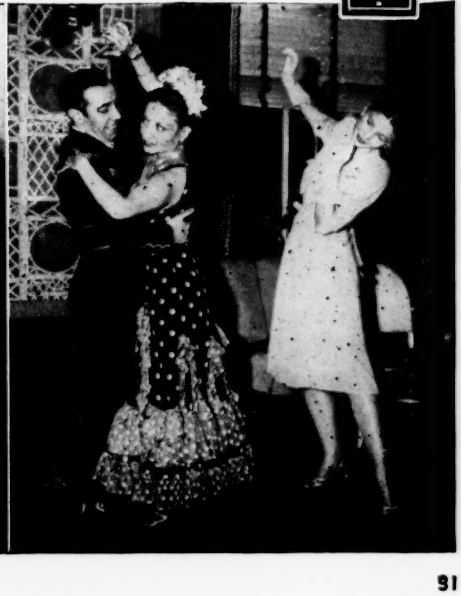
Like every other teacher who comes to the Big Town, she is thrilled by everything and is having the most fun, but can hardly wait to get home. And why? Why, because Mr. Tepsic is at home, that's why.

Marjorie has a date at the foot of the Prometheus fountain in Rockefeller Plaza with old friends Marjan Ladre and Anna Cheselka. Mr. Ladre (back turned to camera) has danced with Original Ballet Russe for many years; is teaching at Ballet Arts School currently. Anna Cheselka, right, is a member of Ballet Theatre. She was formerly a Mordkin pupil and appeared with Marjorie in Mordkin recitals. Legs in upper right belong to Prometheus.

Marjorie and Edith Royal pay a visit to the Roxy Theatre and meet choreographer Lee Sherman. Mr. Sherman is in the wardrobe room, looking over costumes for next show and finds that this ostrich feather is the funniest thing Marjorie has ever seen.

The D. E. A. gives a ball and Marjorie dresses up to attend. Here she is seen exchanging reminiscenses about the show biz with performers Sylvia Villet and George Leon who entertained the convention that night.

At midnight, far from being asleep, Marjorie is out stepping and we find her at the Sky Gardens of the St. Moritz Hotel where she has made the acquaintance of Spanish dancers Lita and Gabriel Cansino. The Cansinos are showing her how the new ballroom dance, the Dominicana, is done.



# ZIEGFELDIANA

Picanniny Frieze by Nell Brinkley of dancers from the original "Show Boat".

**by BERNARD SOBEL**

***sing a song of nostalgia, sweet nostalgia—***

***the dancers of yesteryear in the great days of the Ziegfeld Follies***

"DON'T LIVE in the nostalgic past."

This is a slogan that I keep repeating to myself constantly because I meet so many people of the stage world who have fallen victims to this reminiscence malady. They seem to forget that the art of dancing progresses and that young artists also have their potential greatness; that they carry on that great tradition, merging it with the future ideal.

It is this continuity that prompts my recalling the dancers of the glorified Ziegfeld era, conscious that their gracious influence persists and illumines the way to the future.

The most interesting Ziegfeld dancing star I know is James Barton. No one, certainly, has more skill or greater originality. His manner is Gallic, his drunken scenes, particularly the fight with an imaginary saloon guest, unforgettable.

The loveliest dancer ever to appear under the Ziegfeld aegis was Marilyn Miller, whose natural smile was as winning as was her grace. One night, however, she changed that smile suddenly to tears. The occasion was a somber one. It was the week that "Rosalie" was proving an expensive failure. Ziegfeld, characteristically, placed the blame not on the composers and the librettists but on the actors. That was one of his eccentricities; and so he found fault even with Marilyn who, up to then, had been his idol.

Offended by his comments and unable to help the situation, Marilyn told me her troubles between the acts in her dressing room.

"I can't do more than my best", she said. "I can't go out on the streets and bring the people in".

For many seasons, however, that's just what her name did, drew people in by the thousands. What they paid for though was her dancing and her smile. I suppose I'm the only one who ever saw her in tears.

One of the finest expressions of abstract love for art, I must credit to Harriet Hoctor. She was dancing at the time in the delightful Gershwin ballet, "An American in Paris", in Ziegfeld's "Show Girl", when the New York Times sent an artist to do a drawing of her for the dramatic section of the Sunday edition, a top honor and one which she had longed for many years.

But when the proof of the complete drawing arrived, though it was well done, she rejected it, deliberately forfeiting the distinction because the artist failed to realize her conception of the ballet number.

Incidentally, Harriet's racing ballet had some of the thrill that made Adeline Genee's divertissements famous.

Closely identified with the stars were the dance directors, Ned Wayburn, Edward Royce, Bobby Connolly and Seymour Felix. Julian Mitchell, was so deaf that he had to learn the dance numbers by holding the piano and feeling the reverberations.

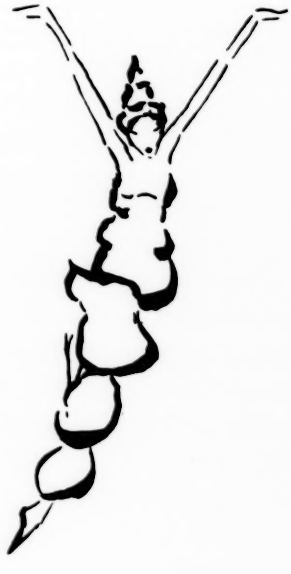
Seymour Felix won his Ziegfeld contract through a musical circumstance. He staged "Dancing in the Rain", the first terpsichorean number to win important recognition in a motion picture. This success he duplicated with the West Point drill in "Rosalie", a handsome military series of maneuvers, intricate and picturesque.

Military, also, was the "Parade of the Wooden Soldiers", a feature of Ziegfeld's Victor Herbert festival which featured Vivienne Segal singing "Kiss Me Again", and Ann Pennington lisping "I Can't Do That Sum!"

Albertina Rasch made stage history when she introduced her ballet groups. She was a terrific worker and contributed greatly to the success of several Ziegfeld productions. Her displays of temper, however, were frightening. She used words as flagellants; spoke so cruelly to the dancers that Ziegfeld, who was always kind to the girls, would walk out of rehearsals embarrassed.

To Fokine goes the credit of staging a highly original ballet depicting a night in an art museum. The background revealed marble pillars and statuary. Then the sightseers entered, a group of dancers, a gay company, who pirouetted from one work of art to another. Finally a bridal couple glided onto the scene and became so absorbed in their love-making that they didn't notice that the doors had closed and that all the visitors were gone. Left thus alone, the abandoned couple danced a

Impression by Clare Tice of a dancer in a Fokine-arranged ballet for an early Ziegfeld Follies of the 1920's.



bachanalle, with Martha Lorber tossing away her bright clothes and finally rivaling the statues in her nudity.

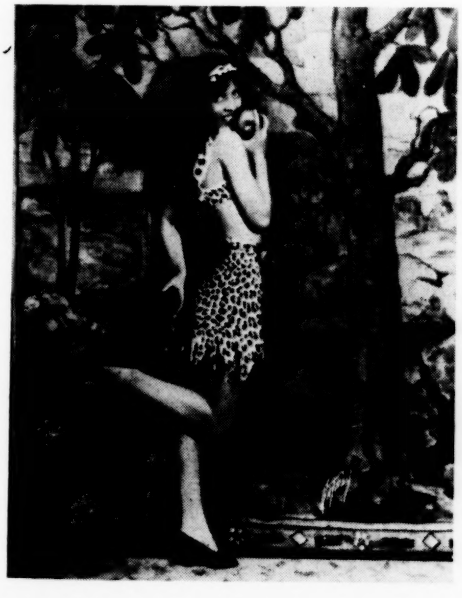
One fine ballet the audience never saw in its entirety. Albertina Rasch designed it, Irving Berlin wrote the music and Claire Luce was the chief dancer.

"Ostrich Ballet" was the title of this divertissement and it began with individual dancers mimicing the movements of that large bird, standing on one foot, making their way over the road. To my notion, the conception was delightful, but Ziegfeld decided to cut down the prelude and start with Claire's entrance. And what an entrance it was — on a live ostrich! Picturesque certainly, but hazardous also, for every time Claire rode in on the ostrich she risked her life. For the bird was a mean one, ready to kick to pieces everything within reach. The audience never suspected the danger, never dreamed that the decoration around the bird's head was a blindfold and that the costumed attendants were there, ready at a second's notice to curb a murderous outbreak.

Not one of my own memories, but vivid enough from hearing it from the lips of Ziegfeld himself again and again, is the account of Mlle. Dazie, the jui jitsu dancer who appeared in the 1907 "Follies" (here illustrated). The astounded audience of that day saw Dazie and her partner embrace, wrestle, make as if to mangle each other and emerge, limbs always in place. This novelty dance, based on the science of jui jitsu has not to my recollection been repeated anywhere, although it has the possibilities. I'd give one of my good back teeth to see Ray Bolger as the male half of a jui jitsu dance team. The female half is debatable but she should be somebody who can displace a small motor car on a set of scales. What a beaut that dance would be!

What the audience of 1907 saw in the Ziegfeld Follies. No, he is not going to devour that charming girl. Mlle. Dazie, on her back, could take awfully good care of Mlle. Dazie. She was the first, and perhaps the last, dancer who specialized in jui jitsu and here she is seen with her partner in a dance based on the jui jitsu mechanics.

The dancer who won the hearts of millions in her day. Ann Pennington, dimpled knees, long mane of hair and an apple, always the same Pennington always the same Follies.



No one, I suppose, has ever done more daring dances than Lupe Velez. Yet she was highly respectful of other dancers' talents, a fact I learned one day, under extraordinary conditions.

"Take me some place", said Lupe, after she had been rehearsing several hours on her imitations in 'Hotcha', "I want a little recreation."

For the moment I didn't know where to take the little spitfire. Then, fortunately, I got the fantastic notion that she would enjoy the flea circus. So we rushed down to 42nd Street, barged in with the motley crowd, and took our places near the platform while the master of ceremonies put his fleas through their numbers.

"Aren't they wonderful", cooed Lupe, fascinated by the unpleasant insects and not realizing that all they did was the same thing over and over with just a different bit of costume or background.

This part of the performance finished, we went to the next booth where ladies, far advanced in years who had never advanced in the arts, gave a brief exhibition of muscle dancing.

Lupe stood spellbound watching every move. "Aren't they wonderful", she cried.

And I, while watching her enjoyment, said to myself. "Isn't it wonderful that not a soul here knows that they're standing next to Lupe, probably the greatest muscle dancer in the world?"

The funniest dancer I ever saw in my life was Edna Covey, an infallible Ziegfeld show-stopper. She began her number as a graceful ballerina, zephyrous, captivating. Then suddenly, as the notes of the "The Swan" supplied her accompaniment, she stumbled. The incongruity of the circumstance brought an instantaneous laugh, a laugh that pyramided as she tried to recover herself, slipping incongruously from dizziness to dipsomania.

What a miraculous montage a screen director could make of the Ziegfeld era: Jack Donahue, his geniality and his lissome vaulting over dormitory beds in "Rosalie"; Beth Berri and exquisite legs doing a Spanish number in "Kid Boots"; Horton Spurr's caddy number in the same musical; Mary Eaton's classic profile and audience appeal; Hal Le Roy's dexterity and celerity; Gilda Gray's shimmying in the Follies; Ann Pennington's rotating knees; Casanova's twirling in "Annie Dear"; Mitzi Mayfair's astonishing side-kick; Tamara Geva in black tights doing the "Top Hat" ballet in "Whoopie"; the original De Marcos in the "Hotcha" Spanish finale; and Dorothy Stone's ingenue spell in "Show Girl."

Yes, what a montage! What a glorified era! What dancing feet!

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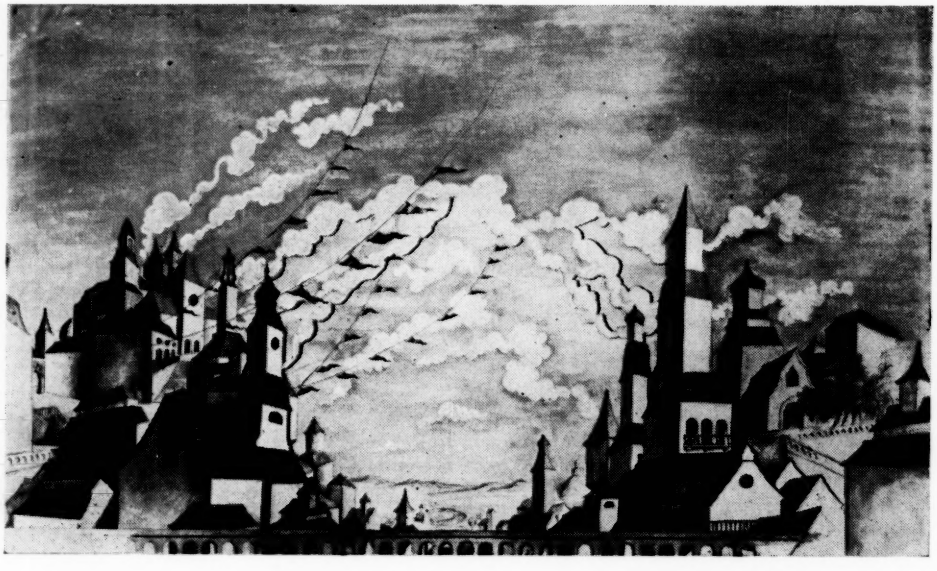

Backcloth for Act I of Coppelia, 1946 at the Royal Opera House, Covent Garden, London, designed by William Chapell, an example of stage decor which enhances choreography and dancers.

WHETHER it was because I was trained for seven long years as an artist that I watch closely the decoration of ballet, or whether it is because I have had a life-long acquaintance with Theatre, and realize its immense importance, I just can't tell you.

What I do know is that "Decoration", including everything that you see, and what you see by (the lighting), is the visual sum that makes or breaks the show.

You can make fools of dancers, ruin the choreography and send the audience home cursing its misspent dollars, *if* your decoration is not just right! That is why I welcome separate public exhibitions of original designs for stage decoration. It lets us see where some of the faults, if also some of the virtues, may properly be credited. Too often, when the full-size sets are constructed and painted, and all the costumes are in the wardrobe, it is too late to change them. Even the lighting . . .

How I remember the too-bright all-white light that was focused on a charming *scena* in London, called *Danse Espagnoles*. It was first shown with the backcloth half painted; the artist, I think, did the full size himself, or else with too little help. Next time I saw that show, it was finished and it looked fine, except for the white light. I happened to talk with the producer, and begged for a change to full amber. It took four weeks before that simple change was made, but oh! what a difference! It suggested now the warm glow of Spain. Costumes, backcloth and dance, all "came together".

Another ballet, danced by that same company, has a perfect opening scene, with respect to colour and lighting only. Presently, in come three costumes, whose hues and tones are outrageously "out of key". Still they *won't* change them; still they jar on eyes sensitive to colour just as much as if the tenor sax came in during a string quartet where it didn't belong, where it would give the musical ear a "pain".

So I went along to a London show of original sketches for stage décor at the West End gallery of Gimpel Fils, hard by the American Embassy in Grosvenor Square. There were some 40 or 50 designs by a dozen well-known artists, all for ballet.

The chief scenic item was William Chapell's back-cloth for *Coppelia*, Act I (here illustrated). It looks better in monochrome than in color, from one aspect, because the color is a trifle jittery, being broken into small angular fragments of contrasting tone and hue. This design is reproduced in full colour in the *Covent Garden Book*, no. I.

Some of the costume designs by Cecil Beaton are also done, much smaller, in the same book. And in that delightful little periodical *The Masque*, more of the same designer's costumes, for *Lady Windermere's Fan*, as done at the Cort Theatre in New York in 1946, are included. This same editor will show some of Rex Whistler's ballet designs in his next issue, in August.

The artists included in the Gimpel show include Ayrton, Beaton, Bailey, Burra, Chapell, Fedorovitch, Frost, Furse, Howard, Kernot, Rose and Stevenson.

Not always are the original designers to blame what the public sees on the stage. I have heard bitter complaints by designers about unauthorized alterations in their carefully thought out colour schemes. In recent years the dressmaker's plea "we simply can't get the materials" has enabled them to get away with murder — of the balance of the design. Yet it is only in a few productions where the artist is allowed a voice in London.

How fortunate are New York ballet producers. We have seen in London the skilfully balanced colour in the current Drury Lane Theatre show, *Oklahoma!* and realize how much of its visual appeal is due to the close collaboration of the stage designer with the vendor of fine fabrics and the professional stage dressmaker. We are looking forward to seeing *Finian's Rainbow* shortly here in London. Of course both these shows had the advantage of being supplied with materials from the famous house of Dazian's in New York, for which we have not, as yet, any match in London.

We realize quite well how the brilliant colours we saw in Ballet Theatre productions last summer helped make the show.

What a task is the translation of a costume sketch into a costume that will allow the dancer to move freely (a necessity that is *still* overlooked by some designers!) and will yet be strong enough to stand the nightly dressing-room racket — on and off — cleaning and ironing and packing once more. The extension that the dressmaker has to supply to the airy nothings, slapped on in water colours by the optimistic designer, in the fact that a dress has got to be made of material and not of smoke, and that it has to stay on; it had better stay on because parsons and police do make all sorts of remarks about dancers as it is, well, unless the producer gets a really experienced supply house for costumes, he will be buying trouble instead of satisfaction.

I will say nothing much here about the larger problem, the translation of a painter's sketch, perhaps 3 x 2 feet, up to the dimensions of a full stage set, the usual quarrel of the ballet master and the painter concerning the cluttering up of floor space.

If he can keep the floor space clear, the *maitre de ballet* won't worry so

Costume design for "Adam Zero", 1947 by Roger Furse, at the Royal Opera, London. The costume was designed for Robert Helpman, an example of costuming which has both beauty and utility.


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much about what is behind his *corps de ballet*, no — the audience will do that. A fussy drop will effectively cross up the finest choreography and dancing, but who will tell the producer that, *and* persuade him to believe it?

Any ballet company producer knows all about ballerinas' mothers. No company can travel without an assortment of them. I know of one company where the ballerina's mother also performs as a sort of *regisseur*-without-credit. Neither wild horses nor the rack will drag from me the name of this company.

A costume design for Purcell's Masque "The Fairy Queen", presented at the Royal Opera House, December, 1946, the design of Michael Ayrton for the dancer who appeared as "Summer".

It is a most startling example of how inartistic effects can ruin a production. The neglect of a host of details, each small in itself, but cumulative, which Mother cannot see, never having been trained in any branch of art, and thinking that all her artistic decisions are soundly based on woman's intuition!

This happens in every phase of art; it happens even in advertising, as any publicity man can tell you. But a bad poster or ad can soon be scrapped, while a bad ballet just goes on getting worse.

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# *UNIVERSITY OF CHICAGO DANCE SERIES*

Edith Allard, first dancer of the Chicago Opera Company and formerly a member of Markova-Dolin Company, demonstrates a classic variation partnered by Tommy Armour, for the lecture demonstration of Ann Barzel on the University of Chicago dance series.

IT ALL started when the University of Chicago's Renaissance Society authorized student Roger Englander to get some cultural activities going on the campus — on a miniscule budget. Englander, a forthright lad who looks as if he has been out of grammar school for at least two years, bravely stepped out where angels fear to tread and snared some terrific people who presented some pretty wonderful programs, large enough to turn away audiences.

Any manager who could sign up a series with Leonard Bernstein, Ray Bolger, Ruth Page, Sybil Shearer, Antony Tudor and a couple dozen performers would do pretty well for himself — if he could sign them up. But here is a case where the prestigous name of a great institution and an honest quest for knowledge were more effective than gold.

Not only the student body, but a large number of the town's citizens braved weather (every event seemed to hit a storm) and local transportation difficulties to get in on the programs.

The series opened in December with a lecture by Ruth Page on the birth of a ballet. This was illustrated by the first presentation of her ballet *Billy Sunday* — danced in practice costumes by a

group of Chicago dancers with Jerome Andrews in the title role. The fact that faculty member Remi Gassmann had composed the music made it a more personal experience.

A month later Leonard Bernstein spoke on the role of the composer in ballet. With the aid of the piano and many well chosen words he gave a wonderful preview of Facsimile. (After his lecture he was mobbed by several hundred girl students who know a good thing when they see it.)

In February Sybil Shearer spoke on the creative dance and used a group of her students to illustrate her points effectively.

One of the most scholarly lectures was the one by Ray Bolger on the development of the dance in musical comedy. His tracing of styles and steps from sand dancing and soft shoe (and who could illustrate those like Bolger) to the work of Balanchine and de Mille in modern productions was enlightening. With much logic he demonstrated that the use of dance to move forward the plot of a musical started with Balanchine's *Slaughter on Tenth Avenue* Ballet in *On Your Toes*.

Ann Barzel explained the elements of technique and the mechanics of classical ballet — throwing out the inaccurate definition that ballet is "based on the five absolute position of the feet" and starting where that left off. This was demonstrated by 12 dancers who went through a complete class on stage. There were, as illustrations, dances from classical repertoire topped off by the pas de deux from the second act of *Swan Lake* danced by Edith Allard and Thomas Armour.

Antony Tudor appeared in April and clarified some of the new approaches in ballet and some of its trends of the last decade. The program included movies taken at dance performances during the last ten years.

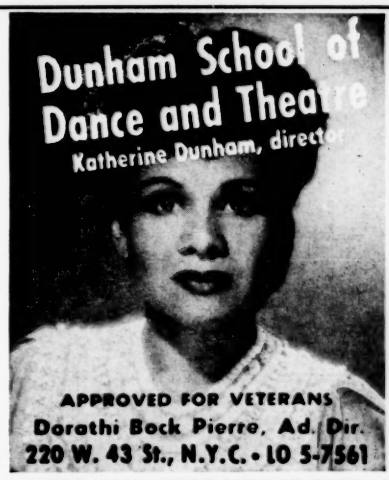
The series was concluded with a spring festival of three ballets by Chicago choreographers and dancers. Bentley Stone produced a classical work to Mozart's *Eine Kleine Nachtmusik*. Walter Camryn, one of the pioneers in the American idiom presented his *Dangerous Dan McGrew*. In a more ambitious vein was Romola James' *Inquisition* to music by Granados and with settings and costumes by a very talented young designer Stanislas Mitruk.

Next season's plans at the university include further work along these lines. Not only will the student body benefit by a very live presentation of dance, but Chicago dancers have been stimulated by this alert audience and by the possibility of getting a viewing of their ballets in an excellent theatre, the University's Mandel Hall. A number of choreographers are working on new ballets.

Jerome Andrews casts an interested eye on the recumbent Mrs. Potiphar in the first performance ever of Ruth Page's ballet "Billy Sunday".

***a great university does something about an art neglected on the campus***

"I dream't I dwelt in Mandel Hall," says Ray Bolger on the lecturer's platform at Mandel Hall. From then on it is clear sailing for lecturer and audience.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# BOOKS

## by DORATHI BOCK PIERRE

***The Commonwealth of Art***
***by Curt Sachs***
***W. W. Norton Company,***
***New York, 1946***

Dr. Sachs, already well-known to dance readers for his scholarly *World History of Dance* has done a great service to the arts in this later work.

Carrying the sub-titles, *Style in the Fine Arts* and *Music and the Dance*, the book is an exposition of style in all the arts through the ages.

All arts develop and live under a common law, for no matter what the outer form or specific technique, they all have a common origin in the man who expresses himself through some medium . . . they all obey one will, and the forces at the bottom of art do not change.

No individual "no master or lonely genius" is quite free from his time and place. Dr. Sachs points out that the "tyranny of words" has held back understanding of the universality of the arts; that the Greek word *styloz* meant the instrument with which the writer wrote his words, and eventually came to mean the way in which he wrote his words, his *style*. Now style means the distinctive qualities of an historical period, of a group of artists, or of one. Each creative artist has his own particular style, and if the artist is particularly strong in his personality, or represents the mass of people of his period, his style may be accepted as representing the whole.

The book is divided into three parts: Part I. *An Outline of Comparative Art History*. In this the reader is taken from pre-history and the primitives to 1946 in an attempt to co-ordinate all of the arts. Of greatest help is the division of the material by dates.

Part II. *The Nature of Style*, starts with an enlightening description of the use of words and their diverse meanings in the arts: classic, romantic, realism, naturalism, etc. He also says dance has always been the most descriptive of the arts. He believes that "Dance cannot exist without music" feeling that the Greeks were right in having the one word *orchestic* mean both arts.

Part III, *The Fate of Style*, shows how the larger historic evolution of man in the universe effects and is in turn mirrored in the arts.

There is a strange omission in this work. It abounds with the names of writers, artists, musicians and architects (although oddly it does not mention Frank Lloyd Wright) but mentions only five dancers: Rameau, Noverre and De La Cuisse because of their writings. Mlle. Salle, the only woman dancer, because in 1733 she introduced authenticity in costuming; and Vestri (Vestris) is merely named along with Noverre and Diaghileff as "creative artists." His most partisan and ardent admirers have never claimed Diaghileff as being "creative," and every student of the arts knows that individual dancers have had an enormous effect upon their own and other arts, even in some cases, having historical significance.

Dr. Sachs has been in the United States for several years, but he is still almost entirely indifferent to the influence on the world of western hemisphere arts and culture. In spite of this, however, the book is one which every dancer will do well to read and study carefully.

***The Russian-American***
***Song & Dance Book***
***by Marion Bergman***
***A. S. Barnes, New York, 1947***

Here is a delightful and useful book, a good companion to the *Spanish American Song and Game Book*, compiled by

the WPA and published in 1942 by the U. of New Mexico.

This book contains only 95 pages, but

so tightly is the material assembled that there are 20 songs and dances, each one complete with music, both Russian and English words a description of the record. Each number is illustrated, and there are numerous drawings in both black and white and color by Lucina Smith Wakefield, adding immeasurably to the charm and character of the work.

Beside the informative introduction, there is a brief description of the Russian language, including the Russian alphabet and a few words, expressions and proverbs. There is a description of costumes worn, and of various dance steps and suggested combinations.

It would make a splendid gift for a child, and teachers of children would find it of great assistance in enlarging their repertoire. If we wish honestly to be friends with all peoples we can do so most easily by teaching children their essential sameness instead of their occasional differences.

***Alexandra Danilova***
***by A. E. Twysden***
***Kamin Dance Publishers,***
***New York, 1947***

This is a book that was a number of years in the making, and is written with loving care. Miss Twysden is an Englishwoman, a balletomane who attached herself to the Ballet Russe de Monte Carlo during one of its appearances in London, and who has directed her greatest admiration toward Danilova ever since.

Because of this devotion and care, the book does not carry weight as critical analysis of either the woman or her work, but it is light and pleasant reading about a dancer who is forever the beautiful fairy princess. She is presented as the last of the prima ballerinas in the grand traditional style. The one characteristic which comes through is that in school she was apparently a mischievous little girl, and this seems to have remained with her through her professional career.

No matter how many books one reads about dancers, it is always interesting to read of their formative years of schooling and training, of their unending battles for place and recognition. Miss Twysden adds another chapter to the long documentation we have of the Russian Imperial School, and the book shows young dancers again, that being only a good dancer is not enough to assure one of success.

"Probably some sort of illusion."

The book contains 175 pages and is printed in offset. There is an appendix consisting of 9 pages of excerpts from critiques of Danilova which add nothing new to our understanding or appreciation of her work, and a chronological list of roles danced by her. There is also a short bibliography, a cross index and 47 pictures of Danilova and other ballet personalities.

I am waiting to read of a Russian ballerina who was not the pampered and adored child of the wealthy, with servents eager to serve her, and summer and winter palaces to visit. Has no poor child struggled against adversity to reach the pre-eminent position of prima-ballerina in Russia? And I would like to read of just one, who, after a long and successful career elsewhere, does not dramatize a morbid longing for her homeland.

Harriette Anne Gray on the wing. She appears in the dance-drama "When Satan Hops Out" in August at the Perry Mansfield Camp Theatre.

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# DATELINES

## LONDON

Colonel de Basil opened his first post-war London season on July 22 at the Royal Opera House, Covent Garden, with a company calling itself "The Original Ballet Russe" appearing in a repertoire of well-known ballets of which *Graduation Ball* was the only one new to London.

First impressions are that the company is "anything but Russe" but it is probably in more coherent shape, as a company, than the one which appeared in New York last fall. Guest artists have been eliminated but with them most of the top-ranking soloists. The company now comprises a group of dancers of all nationalities (their nationalities are only too obvious in their differing styles) who are in the main well-trained and who, considering the short time this group has been rehearsing, give efficient performances. The old spirit and style of Ballet Russe as it used to be is, however, lacking. Only Riabouchinska and Lichine, (who appeared briefly at the beginning of the season before leaving for Rio de Janeiro) and Nicholas Orloff gave performances in the tradition of Ballet Russe. There are several promising soloists, but their approach is quite different and it seems as if the days when Ballet Russe was something unique and *Russian* are over. The old repertoire, performed without inspiration and zest, looks dreary and shabby and few who did not see the Massine and Fokine ballets in their heyday can now imagine what all the fuss was about.

The company is playing to packed houses although nearly the whole of the six week season was sold out in advance booking before the opening night. Many people have pondered "what's in a name?"

After a fifteen year association with the company, Constant Lambert is resigning his position as Musical Director and conductor of the Sadler's Wells Ballet, in order to give himself more time for composing. He is presently reported to be composing the music for the Korda film "Anna Karenina" starring Vivien Leigh. Constant Lambert is generally recognized as having played one of the major roles in the building of the Sadler's Wells Ballet and his unfailing musical taste and excellent conducting have given the company a musical prestige which is rare in ballet today.

Frederick Ashton is working on two new ballets for the company: a revival of Delibes "Sylvia" and a ballet to the Stravinsky "Scenes de Ballet" which were used, in part, by Markova and Dolin in the Billy Rose production in New York of "Seven Lively Arts".

Ballet Rambert was due to leave for a six months tour of Australia at the end of August. Their route will take them across the United States but their time schedule will not allow any performances in America.

An English couple, Mr. Barret and Miss Doreen Freeman, took first place in the international ballroom dancing competition in Paris. Second place went to the French couple, M. and Mme. Bonnaux.

## PARIS

A charming West Indian dancer, Choucoune, has been appearing in Paris and elsewhere in France with her group of dancers. They sing and dance the nostalgic melodies of their country.

One of the summer creations at the Opéra-Comique has been "The Red Rose" based on Oscar Wilde's "The Nightingale and the Rose" with music by Pierre Auclert, and choreography by J. J. Etcheverry, costumes and decors by Yves Bonnat. It was danced by Michel Rayne, Paulette Lafon and Lucienne Bergren.

The Association "Study of Movement", organized in June various demonstrations of rhythmic and other modern techniques, including visits to the schools of Julia Marcus and Josée Médar. Mme. de la Tour Lorel, who has been instrumental for several years in furthering modern dance techniques in Paris, talked at one demonstration with illustrations by the dancers Jef Niginskof and Hélène Remy of the Casino de Paris, as well as by Julia Marcus.

Hélène Vanel, "The Dancer of St. Paul", well known for her dance studio

in the Riviera Alps, now established in Montmartre, recently created masks, an art in which she excels, for a performance of "The Taming of the Shrew" in which she played the shrew. The performance was given at the Salle d'Iéna by Charles Antonetti and Etienne Decroux with their groups. Antonetti is above all a mime with very original creations. Decroux, aided by Eliane Guyon and Maximilien Decroux, presented several mimed rhythmic numbers, extremely powerful in technique and conception, such as "The Factory" and "The Evil Spirit". In the end, there is monotony of movement.

Georgette Watteau, formed by Janine Solane, gave her first solo recital at the Salle d'Iéna, dancing Beethoven, Chopin and Granados with considerable success.

Serge Lifar has presented another ballet at Monte Carlo, "Passion", which has been well received but less enthusiastically so than "Nautéos".

The Paris Season of the Ballet Jooss excited little comment.

## *MEXICO CITY*

The Opera season is in full swing now and although so far Winifred Heidt has been the only really big Met drawing card, the balletomanes have had a break.

Usually the incidental ballet at the Opera is nothing to brag about, but this year the National Opera brought down Irene Hawthorne of the Katherine Dunham School of Theatre in New York, as ballerina and choreographer. Her first appearance was in *Samson and Delilah,* and it might well have been a fiasco, for the National Opera had given Miss Hawthorne as a ballet troupe, the half grown pupils of a local dancing school — to do the bacchanale scene! There was nothing to do but leave the children hoisting glasses in the choreography arranged by their teacher — but Irene put on what amounted to a solo dance that made the audience forget the rest of the scene.

After that Miss Hawthorne got the management to employ our quite excellent professional group, the Ballet de Waldeen. Especially the lovers of ballet were disappointed that the Opera company had to abandon plans for *Thäis,* with its big ballet sequences, due to failure of the music to arrive. However Miss Hawthorne and the Ballet de Waldeen danced in *Manon* and *Faust,* to Irene's choreography, and the New York ballerina has won a firm place in the hearts of the Mexican public. It is hoped she will come back next year — and that the music for *Thäis* will have arrived.

Katherine Dunham and her company are holed in out in Coyoacan, working out new dances and rehearsing for the fall season in New York. We are all hoping she will try out the new shows on our Mexican public before taking off for home.

The only other important dance news since our last issue is the Mexican-Russian Dance Festival presented at Bellas Artes. Yolizma, who heads the company, is a Mexican "Dancer of Aztec Legends". She has taken the Aztec name, and calls her beautiful Indian boy partner Tonatiuh, the name of the Aztec Sun-God. Their dances are graceful and effective, but have little to do with Aztec legendry, except for the rather spectacular sets and backdrops based on ancient Indian sculpture.

The Russian element of the dance festival was provided by Yolizma's husband, Yuri Sablin, who came to Mexico with the Don Cossack Chorus some years ago and could not bear to leave. He was assisted in the Cossack dances by a troupe of rather inept pupils.

But the sensation of this show was a young Indian named Melchor Sortibran, who did the most fantastic and unbelievable acrobatics we have ever seen. Since childhood Melchor has danced the ancient regional dances of his people in his own village, and became so proficient that he was soon in demand as star dancer with other Indian dance groups. A few years ago Yolizma discovered him and since then he has been studying and dancing with her. She has taught him stage routines, but they exhibit only his contortionistic talent, which in itself is rather breath-taking. It is a shame that someone does not teach him real choreographic dancing that will make use of his snake-spined brown litheness.

## *MONTREAL*

Winnipeg's Ballet under the direction of Gweneth Lloyd and the shrewd management of David Yeddeau, made a game try to land in the Copenhagen dance festival of this summer. However,


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5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

**Record No. 6, Buck**
6A Honey Suckle Rose
6AA Darktown Strutters Ball
6B Coquette (Stop Time)
6BB Rosetta (Stop Time)

**Record No. 7, Soft Shoe**
7A A Pretty Girl Is Like a Melody
7B Tea for Two

**Record No. 8, Soft Shoe**
8A It Had To Be You (Stop Time)
8B For Me and My Gal

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even a public campaign for funds did not quite reach the top and the company politely returned the money collected with the notes of thanks and regret. The group is planning eastern and western tours of Canada this coming season, with a visit to England in the Spring. Montreal and other cities in the east, have never seen the Winnipeg Ballet, Volkoff's Canadian Ballet in Toronto, or other native companies, various announcements and plans to the contrary.

Modern dance was tastefully combined with the Bard when Ruth Sorel choreographed incidental movements to a successful al fresco production on Montreal's Mount Royal of Shakespeare's "Midsummer Night's Dream". Her task was not simplified by the imposition of Mendelssohn's music through recordings. Last year's summer production of the same play, in a French version, which was perhaps more imaginative and less conventional, had music specially composed by Canadian Maurice Blackburn, now in Paris. However, once again it was Mendelssohn to the rescue, via transcription and Mr. Blackburn's score was never heard owing to financial difficulties of assembling an orchestra.

## SAN FRANCISCO

Fred Astaire replaced Paul Draper in the picture "Blue Skies" because of Paul's speech impediment. However, for the pic "Time of Your Life" they were so determined to make use of his superb taps that the producer worked the script using this impediment.

Josephine Booth, descendant of the famous family of actors, chose the west coast for her debut of modern dance drama demonstrations and lectures. She claims it was a grand education and most revealing. For instance, one critic said, "Her program was clear and well balanced, but curiously enough, she danced all her numbers barefooted."

Tony and Sally de Marco are having a wonderful time while appearing here at the Palace Hotel. Six years ago they "broke in" at this same spot. This is their sixth anniversary celebration. People in the know say Tony's work is not only revitalized but calmer and more masterful than ever; more than that, he looks ten years younger than when he made that appearance six years ago.

# REVIEWERS' STAND

continued from page 6

### (Hering)

So much for trimmings. The four fables chose present a nice cross section of human experience: retribution for the henpecked husband in "The Unicorn in the Garden"; the conflict between artist and materialist in "The Shrike and the Chipmunks"; Red Riding Hood à la today in "The Little Girl and the Wolf"; and mob behaviour in "The Owl Who Was God".

In the "Unicorn" Mr. Weidman has caught the poetic quality of a gentle man who is happy because he sees a unicorn on a sunny morning. But when he arrives at the struggle between the vindictive wife and her captors, slapstick seeps in and betrays Thurber's shy humor for the custard pie variety.

As the chipmunk who likes to arrange nuts in pleasing patterns Mr. Weidman gives a hilarious portrayal, but he has not yet given sufficient attention to the role of the bustling wife played by Betty Osgood. She has long stretches of dullish movement that should either be cut or more carefully patterned.

"The Little Girl and the Wolf" provokes laughter, so that should to some extent justify its existence. But it is pure corn and strictly for the kiddies.

"The Owl Who Was God" allows the whole company to cavort and sports an excellently characterized Secretary Bird by Felisa Conde. Mr. Weidman's Owl is a lovable old tramp with baggy pants who could stand with a bit more pomposity to make his role as leader of the people more plausible.

While Mr. Weidman is to be commended for not deviating from Thurber to any great extent to suit his own purpose, it was difficult to tell just how much of the audience's pleasure was derived from Thurber's seemingly naive but remarkably incisive commentary on contemporary life and how much to ascribe to the company's gleeful human-animal impersonations.

Perhaps being on tour for a season does have its beneficial effect. For in these performances Mr. Weidman and his dancers really worked together as a company. One had none of the feeling as in the past that he was relying on two or three star dancers and leaving the rest to get along as best they could. In every dance, the group consisting of Peter Hamilton, Saida Gerrard, guest artist Nadine Gae, Betty Osgood, Boyd Seghers, Felisa Conde, Karl Morris, Robert Herget, and Betts Lee, worked with spirit and a fine sense of give and take. Betty Osgood in particular has made rapid strides. She has improved technically so that her fall-filled duet with Peter Hamilton in "And Daddy Was a Fireman-" is now exciting as well as funny. And in her other roles she is developing a fine comic flair.

Peter Hamilton's "Silent Snow, Secret Snow" and three other shorter compositions helped make the programs well worth the long trek from New York.

### (Severin)

this corner be taken not amiss, one hopes that the daring Hurok will introduce a stunning innovation — a pas de deux in the dark, perhaps, with both of his stars performing in luminous paint. Maybe their range of visibility could be increased enough to realize a dream long cherished by us all: an annual Markova and Dolin Night at Yankee Stadium.

**Don't forget to read the October issue of DANCE for details about the first PROFESSIONAL BALLROOM CONTEST.**

Alicia Markova and Anton Dolin in sylphide mood. The famous dancers were seen in two performances during August, at the Lewisohn Stadium of the College of the City of New York.

Gabriel Cansino, center, arm in arm with partner Lita, demonstrates the step called "Santo Domingo Circulo" in the ballroom dance of recent birth, La Dominicana. The students are Arthur Murray teachers who demonstrate their skill every Thursday night at the Sky Gardens of the St. Moritz Hotel, where the Cansinos star in the floor show.

## La Merengue becomes **LA DOMINICANA**

continued from page 27

legged soldier of two centuries ago who came home from one of the many island wars, dragging his leg after him. His leg-dragging *pas seul* may have been a little macabre for our tastes, but it appealed to the robust humour of his island neighbours immensely, as can be guessed from its long life as a dance.

It took a foreigner, not a native, to find the *Merengue* and do some missionary work with it. Antonio Cansino, a member of the illustrious Cansino dynasty of four generations of dancers, made a trip to the Islands some years ago, came back to New York and taught the *Merengue* to his nephew, Gabriel Cansino.

No slouch this Gabriel, and with a lively choreographic imagination, the *Merengue* in his hand, with the collaboration of his wife and dancing partner, Lita, became an adaption which, since the Cansinos introduced it at the Sky Gardens of the St. Moritz Hotel in New York on June 26th, has taken on like a prairie fire.

Neither Lita nor Gabriel, who adapted the dance and introduced it as the *Dominicana*, expected such popularity for it. They are Spanish dancers, *tout simple*, like all the other Cansinos except Margarita Cansino, who is better known to America as the movie star, Rita Hayworth. Gabriel is Rita's first cousin, and both belong to the same generation of dancing Cansinos. Eduardo, Rita's father, and Elisa, Gabriel's mother, were a famous sister and brother Spanish dancing team of less than a generation ago; their fame is still alive, although it has been many years since they danced professionally.

It took Arthur Murray, that enterprising ballroom buccaneer, about five minutes to scent popularity in the *Dominicana*, and from June 26th when the Cansinos first danced it at the Sky Gardens for a benefit given by the National Cancer Foundation in collaboration with the Dominican Red Cross, droves of Murray teachers have been seething about the neighborhood of the Cansinos, learning how to do it. Other popular ballroom teachers have picked it up and are likewise beginning to teach it.

The *Dominicana* is the newest member of the family of Latin American popular dances which have found their way into the American ballroom.

The *Dominicana* is a gay and folksy dance, unlike the more intense and sensuous Latin American dances. It is a ballroom dance suitable to teen-age, as well as to maturity.

The supreme virtue of the *Dominicana* is its ease of execution. Anybody can dance the *Dominicana*. The accompanying text show you HOW.

The *Dominicana*, like the *Merengue*, is a gay dance, composed of two periods of sixteen bars, each in two-four or five-eight tempo. Herein illustrated are four bars of the unpublished "Dominicana" especially composed by Jack Crowley and Alfred Menconi for the American debut of the *Dominicana*. Until the Crowley-Menconi piece appears you can do this graceful, easy Caribbean dance to the music of any *Merengue*, of which there are numerous popular recordings.

## CARIB MUSE

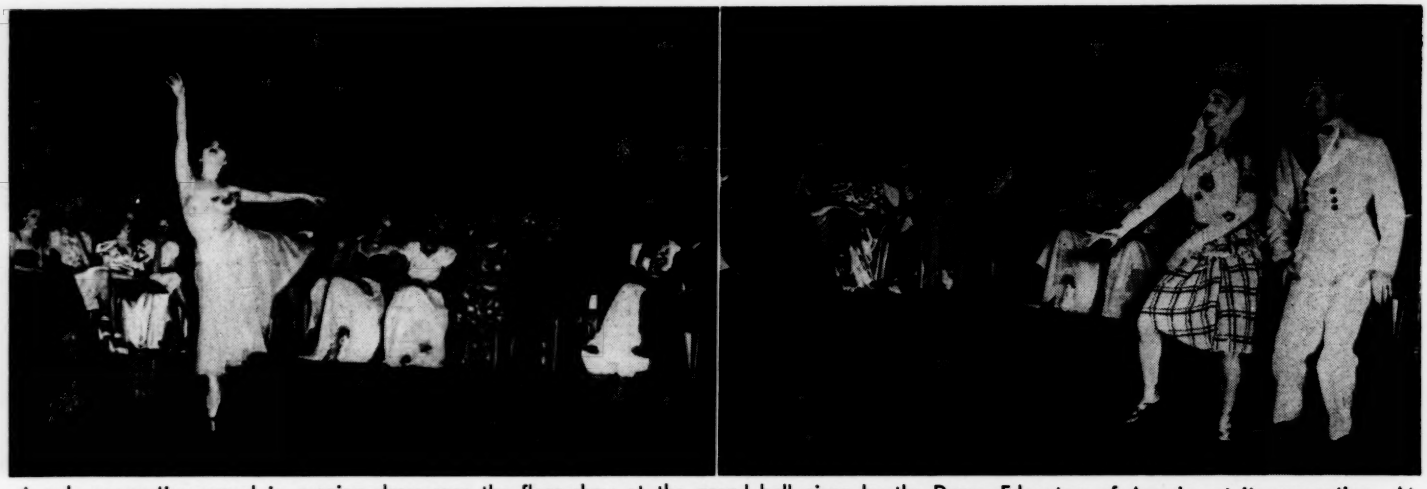
continued from page 26

minor key, with the return to the original key indicated in the cadence. The rhythm is characterized by moderate syncopation. The typical "Merengue" contains a short introduction called "Paseo" or promenade, and interludes called "Jaleo".

For a long time this dance was regarded as vulgar by the upper classes. However, in recent times the dance has become accepted by all as the most popular in the Dominican Republic.

Among other airs, the "Punto Cibaeño" is similar to the "Merengue" but cast in ternary form, so that the first section is repeated. The "Barcarola Criolla" follows the European model with some slight syncopation. The Dominican "Bolero" is identical with the Cuban "Bole" and is in two-four time, differing from the classical Spanish bolero which is in three-four time.

Among the native dances now obsolete is the "Mangulina" which, when played rapidly, resembles a Tarantella. Also there was a "Tonada Maguane", the Zapateado Montuno", shoe-dance, also known as the "Sarambo" and the "Media-Tuna", a lively air, often sung by laborers going to work.



**A gala convention crowd in evening dress sees the floor show at the grand ball given by the Dance Educators of America at its convention. At left, Edith Allard holds an arabesque for which she has become understandably famous. On the right, Sylvia Villet and George Leon hold the crowd with an amusing contemporary styled jazz drama about, of all things, a boy and a girl. Other photos of these dancers, below.**

## VIA THE GRAPEVINE

continued from page 5

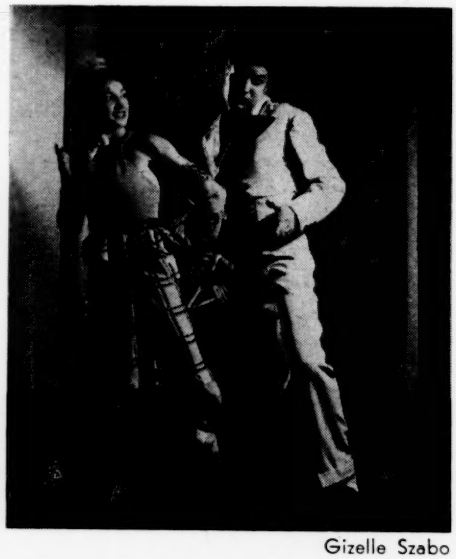
rumors of vendettas over partition of roles. Was there ever a company without?

* * *

**Grace Thomas,** for many years soloist and devoted standby at Radio City Music Hall, slipped out of harness to put on another in London as a soloist with Colonel de Basil's Original Ballet Russe. Grace admits to homesickness for the purlieus of Radio City, although London is gay and thrilling to dance to . . . **Tanya Dokoudovska** is another alumnus of Radio City now in the ranks of the de Basil company. She is a sister of soloist **Vladimir Dokoudovsky** of that company.

**Edith Allard, herself a wisp of merest moonlight illusion, dances "Au Claire de la Lune" choreographed by Orest Sergeievsky specially for the D.E.A. concert.**

Gizelle Szabo



Gizelle Szabo

**Sylvia Villet and George Leon, modern stylists, in a witty little piece choreographed by Mr. Leon for the D.E.A. grand ball concert.**

A number of totally danced film offerings are on the horizon early this Fall, among them a 3 reeler called **Symphony in White,** featuring the corps de ballet of the Paris Opera, and two others made by **Tai Ai Lien,** the Chinese dancer. One is a ceremonial dance of a southwestern Chinese tribe, the other a ballet called **The Mute and the Cripple,** which has been seen in China in stage performance.

* * *

Misadventure struck the swank Roslyn, L. I. dancing school of Mrs. Shibley last month when 125 of her 200 pupils at Attara (a composite name from attitude and arabesque) at a mid-summer party, stopped eating and dropped to the floor, writhing. 125 cases of ptomaine poisoning from unlucky potato salad. All recovered after the speedy ministrations of a nearby hospital staff. **Orest Sergeievsky,** who was present, as an associate teacher in the school, was not affected. He admits he turned over the problem of eating or not eating potato salad in his mind several times before rejecting it. He had in mind the extra poundage represented by potato salad and regretfully passed it by, regretfully, that is, until the verdict came in. Orest's famous father, Captain Boris Sergeievsky, made the headlines a few weeks ago when he flew to Paris, solo, in his own twin-engined amphibian. He wanted suddenly to see the Riviera, he said; that was all the reason he gave for his flight. If he were trying to duck New York's August humors, that would have been reason enough.

* * *

**Alexander Smallens,** who started his career as Pavlova's pianist, today holds the post of director of the symphonic orchestra at Radio City Music Hall.

* * *

Balletiana, a progressive club devoted to the stimulation and appreciation among its members of good ballet, has issued its first publication after one and a half years of existence. Volume I, No. I of the "Newsletter" made its appearance just before the summer, with a dedication to the friends of Balletiana, and especially to **Serge Denham, Frederick Franklin, Peter Lawrence** and **Hugh Laing.**

* * *

**Flower Hujer,** modern dancer, is the choreographer of a racy piece of tele-

continued on page 50

# UN DOES AN INTERNATIONAL POLKA

***Rockefeller Center in September the setting for concourse of folk dances of the 55 United Nations***

photos: NBC

The costumes of several Hispanic nations are seen above, e.g. Spain, Portugal, Mexico.

The French group at left rehearses a spirited dance at the festival which will be a feature of UN Week.

Two members of the Polish group of the UN Folk Dance Festival practice a spirited Polish dance with Michael Herman, center, director of the Community Folk Dance Center. The Polish dancers are Kazimira Brytczuk and Florence Gillick. UN Week is sponsored by NBC, the American Association for the UN and the National Education Association.

"THERE'S a U (You) in United Nations" is the slogan devised for the United Nations Week celebration of September 14 - 20. More than 80 national organizations are cooperating in plans to present the folk dances of the 55 United Nations at the lower plaza in Rockefeller Center that week. Announcement of these plans were made by the National Broadcasting Company and the American Association for the United Nations.

Approximately 250 dancers will perform in the opening day ceremonies and each night thereafter through Friday. On Saturday morning, September 20. a group of 130 American Square dancers will participate in the climatic event.

The Community Folk Dance Center, of which Michael Herman is director, is coordinating the folk dance arrangements, a stupendous job, involving groups representing England, Scotland, Denmark, Sweden, Norway, France, Holland, Greece, Poland, Russia, India, Mexico, Portugal, Yugoslavia and Turkey, among others.

If you love the folk dance, you'll be talking about this event to your grandchildren, that is, if you can find standing room at the street level above the Plaza from which to view it. Come early and stay late, is our advice.

# VIA THE GRAPEVINE

continued from page 48

vision ballet called **Main Street,** which was seen over WRGB as the first of a series of dance ballads based on American themes to be presented on that station. WRGB is based in Schenectady, N. Y.

* * *

**Felicia Sorel** and **Ella Daganova** are recruits to the faculty of the American Theatre Wing's school for veterans, which now has taken on the aspect of a medieval university, with its wings and branches sprawling all over the city. . . . Miss Sorel has been busy elsewhere, with restaging **Dark of the Moon** at the Hilltop Theatre in Baltimore.

* * *

## CONVENTIONTIME

Members of the American Society of Teachers of Dancing who were invited to the gala party held at the home of faculty member **George Chaffee** in New York during the convention will cherish a memory of that wonderful house, its master, the gem of a collection and, of course, the giant cake baked for the occasion of the 69th anniversary of the American Society. The cake looked so good that no one wanted to eat it at first sight so it was moved

Frank Hobi

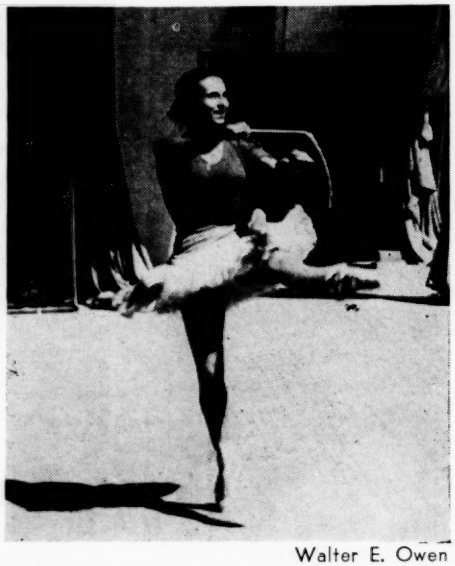
**DANCE photographer Walter E. Owen goes astray in the Hollywood Bowl and is captured by Monte Carlo dancers Yvonne Chouteau and Pat Wilde. He doesn't seem a bit mad at them.**

from the **menage** Chaffee back to the headquarters of the American Society to be photographed and not consumed until the end of the convention.

* * *

The DANCING TEACHER'S CLUB OF BOSTON convenes in that city at the Hotel Bradford from September 8 to 12 with a distinguished faculty composed of George Chaffee in Ballet, Henry Le Tang, Gerald Cummins, Johnny Sager in Tap, Charles Weidman in Modern Dance, Charles Lowe in Children's Dances, James Rozanas in Acrobatics and a ballroom dance faculty of outstanding teachers in the Eastern cities.

The secretary-treasurer of the Club



Walter E. Owen

**Ruthanna Boris photographed in rehearsal of her own maiden choreographic effort, "Cirque a Deux", at the Hollywood Bowl.**

is Hazel Boone.

* * *

The Dance Educators of America, Inc., founded fifteen years ago as the Dancing Teachers' Business Association of New York, is now a local trade organization free of the ties which formerly bound it to the Dancing Masters of America.

Ties between the two associations were dissolved by mutual consent during the conventions of the two bodies this summer.

* * *

## IN MEMORIAM

The American Society's beloved president and friend, **Philip S. Nutt,** passed away only a few weeks before its 69th convention.

Mr. Nutt had been ailing for some time before his death. A brief biography of his professional life and his photo appear on page 41 of the July issue of DANCE. He left no kin, but in the family of the American Society, his place is sorely missed

* * *

**Lydia Arlova** and **Lucien Prideaux** are in New York for what amounts to a mere breathing spell between summer and winter engagements. They have just completed their second season with the Cincinnati Zoo Opera, which lasted this year for six weeks from June 29 to August 9. They had a corps de ballet of 12 girls and 4 boys and appeared with great success in an opera ballet repertoire which included **Aida, Carmen, Mignon, Traviata, Samson and Dalilah** and **Tannhauser.**

* * *

## VITAL STATISTICS

**Margaret O'Brien,** screen star, was at **Merriam Lanova-Johnny Bischoff** nuptials in Hollywood in the role of flower girl. Merriam is with the Monte Carlo Ballet Russe; Johnny plays with the orchestra that accompanies the company . . . A son was born to the Werner Gebauers **(Viola Essen)** at the Cedars of Lebanon Hospital in Hollywood on August 20th.

* * *

## CLASSROOM AND CAMPUS

**Gertrude Lippincott,** has been appointed Artist-in-Residence at Hamline University in St. Paul for a 3 month period this Fall. She will be a member of the School of Fine Arts under the direction of Ernst Krenek, the composer. Miss Lippincott will appear at the University in a solo concert in November. She opens her 1947-48 season with a concert at the University of Minnesota at Duluth, featuring two new pieces, **La Pastorale,** with music by Francis Poulenc and costumes by Eileen Holding and **Three Indecisions,** with music by Lionel Nowack and costumes by Bernice Lehman. . . . **Harriette Anne Gray,** former soloist with the Humphrey-Weidman dance group and for a number of years head of the dance division at the Perry-Mansfield School, took the lead in Charlotte Perry's new dance drama **When Satan Hops Out,** given at the Camp Theatre in Steamboat Springs, Colo. on August 24th. Miss Gray has been an instructor of dance at the University of California and an assistant choreographer for Columbia Pictures. She is scheduled to appear in concert in December in New York. . . . **Miriam Marmein,** mime and dancer, completed a series of summer concerts with a final appearance at the University in Durham, N. C. on August 8. She presented some of her unique pantomime repertory at the convention of the American Society in New York on August 12 and 13. The last two weeks in August found this busy dancer at her own dance theatre in Manomet, Mass. She also is engaged in directing dances at the Priscilla Beach Theatre near her own outdoor dance theatre.

* * *

# JUST PEOPLE

Constantine

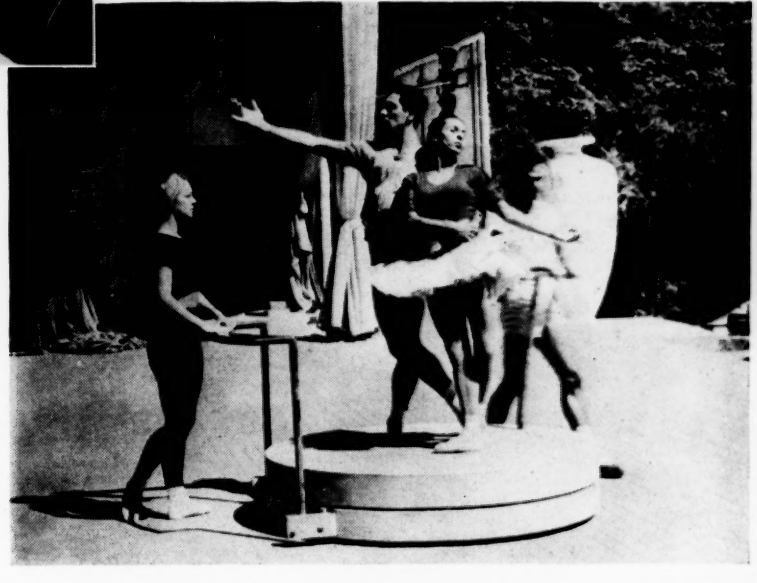
Baby shower in Hollywood. The baby, belonging to Viola Essen, center, will have made his or her appearance by the time this appears in print. The hostess is Mrs. George Antheill. Seen above are Charlotte Claire, Serena Kasapian, Mrs. Antheill, Mme. Essen, Viola Essen Gebauer, Mrs. Simon Semenoff and Simon, Jr.

Rivkin, Stockholm

Photo of Salle Vital, the theatre of the Archives International de la Danse in Paris. Insert of Baird Hastings, who is the director of the Salle Vital for the season 1947-48. Persons interested in appearing there are urged to contact Mr. Hastings, at 6 Rue Vital, Paris.

Rehearsal at Hollywood Bowl of Ruthanna Boris' "Cirque a Deux". Miss Boris is partnered by Leon Danielian. Two supporting dancers are Patricia Wilde and Frank Hobi.

Walter Owen



# ...AND PLACES

Contretemps backstage at the Opera. Tiny coryphee is scared out of her wits at first sight of Mephistopheles. Margaret O'Brien as the coryphee dances some demanding variations with professional competence.

# CINEDANCE IN REVIEW

**by MARY JANE HUNGERFORD, Ph D.**

photos: Metro-Goldwyn-Mayer

***THE UNFINISHED DANCE,***
***Metro Goldwyn Mayer***

MGM has lavished time, talent, Technicolor and thousands of dollars on what is intended to be the great ballet motion picture of all time. A remake of the widely-known French black-and-white film, "Ballerina", the new version entitled "The Unfinished Dance", multiplies the choreography, varies the music and dazzles the eyes with brilliant costumes and sets. All this is photographed with the consummate technical skill which is a commonplace in our better screen products.

The fact that including a dozen or more sequences of dancing cramps the story may bother drama fans but dance fans will be enraptured. The performing skill of the dancers, cameramen and editors is unquestionably top rank. The weakness of Cyd Charisse's acting is generously compensated for in the brilliance of her dancing and the breath-taking beauty of her costumes.

Enthusiasts for the French version will miss the depth of Slavenska's characterization. Margaret O'Brien fans will be rewarded with the double pleasure of seeing their idol in a demanding emotional role embellished with several ballet sequences which she performs with remarkable competence.

A few typically American touches seem to damage the picture's artistry. To give three examples: the "Isn't she cute?" sequence of a very tiny tot in the "Butterfly" tryouts; the philosophic crooning of the almost-uncle whose clock shop seems consistently untended;

This is Swan Lake in another neck of the woods. Dancer Karin Booth performs a trying choreographic Swan Queen with style. She is partnered by George Zoritch, almost unrecognizable in powdered wig as The Prince.

Cyd Charisse and Margaret O'Brien appear together in a divertissement as a pair of butterflies, no doubt. The scenic designer's fancy has given them swelling hillocks to dance upon. Anything to make it impossible to dance, but great for behaving like a butterfly.

the apparently complete recovery of the injured Darina — she performs a very difficult sequence including a terrific leap — followed by her unaccountable collapse and resolution never to try again.

The integrating influence of the musical theme from Tchaikovsky's "Swan Lake". repeated again and again throughout "Ballerina" and the intensity which it creates sufficent to haunt the spectator for days afterward, is conspicuously absent. In its place is a lush score including mood music by Herbert Strothart and generous portions of Chopin, Gounod, Smetana, and (hold your seat!) David Rose. Not to miss out on the boom this picture will inevitably create in music sales, M G M has produced a record album of the selections used in the film.

Dancing schools will also doubtless have a field day with tie-in promotions. For that matter not a few teachers will be able to take this music and devise recital choreography quite as interesting as Mr. Lichine's. However, regardless of the many weaknesses of "The Unfinished Dance" as art, it is still a motion picture no one interested in ballet will want to miss.

The idol of film audiences of millions, young Margaret O'Brien essays the ballet with surprising success. Her performance rises above inanities of script and choreography, compares well with that of Janine Charrat in original film of the story.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# FOOTNOTES

## ON THE WRONG SIDE OF THE TRACKS

Did you know, if you wanted to open a dancing school on Manhattan's swank East Side between the 50's and 80's that you could not rent except in an office building because the Building Authority Code for New York State excludes you, as a dancing school, from certain residential districts, as not coming under the heading of a cultural or educational enterprise?

Private residences, even your own, may not be used for teaching dancing, because you need a license from the State to teach in this de luxe belt. You can turn your own house on the East Side into a garage, a toy balloon factory, a photography club, a music conservatory or a fruit stand, for all the State of New York cares, but nary a dancing school.

This interesting condition was recently investigated by Eileen O'Connor when she was looking for a suitable location for her school. The intrepid O'Connor, all her Irish seething with opposition, sought the answer from the Building Authority and discovered that nothing short of legislation, pushed by an interested lobby, will allow the licensing of dance schools in restricted areas such as this one.

If only to assert that dancing schools are an educational and/or cultural enterprise, a vigorous protest is called for. It is Miss O'Connor's considered opinion that the proper government body to authorize the licensing of dancing schools is not the Building Authority, but the Board of Education.

It is dangerous to take the apathetic attitude toward this type of discrimination. Any trifle which minimizes the cultural importance of the dance school in the community ought be promptly dealth with. The opinion of Miss O'Connor with respect to the function of the Board of Education is shared by many progressive teachers, of whom there are apparently not enough to interest Albany. So? What is your reaction to this condition?

*

## TRIBUTE

A local balletomane who was living in Johannesburg, South Africa some years ago when Nemtchinova was passing through, recollects seeing the ballerina in a performance of GISELLE, at the end of which, when she was receiving tributes of flowers, a great funeral wreath was carried to her as she was taking her bows.

The stupefaction that ensued was not confined to Nemtchinova alone as the audience, with growing awareness that the thing WAS a funeral wreath, ceased its bravos to wrinkle its brow over the thing. Suddenly, a harried messenger dashed on stage, tore the wreath from Nemtchinova's limp grasp and tore out of sight.

The wreath had been intended for a funeral parlour next door to the theatre and had found its way into the theatre by mistake when it was delivered in the alley shared alike by funeral establishment and theatre.

*

## THE HORN OF PLENTY

This story is from the recollections of Alfonso Josephs Sheafe, the dance historian. In the hallowed days when the Diaghilev company came to America in 1916, Sheafe was teaching in Boston and it was to his school that the Diaghilev company turned for a rehearsal hall, at the invitation of Sheafe.

They were dancing a comprehensive repertoire those days; some of it, like Les Sylphides, Carnaval, Petrouchka, Oiseau de Feu, L'Apres-midi d'un Faune, Prince Igor and Scheherezade have worn well and are still loved by audiences thirty years later. Others like Pavillon d'Armide, Papillons, Narcisse, Sadko, Thamar, Cleopatre, Daphnis et Chloe and Le Dieu Bleu are rarely produced. Enrico Cecchetti appeared with that company, among others like Leonide Massine, Lydia Sokolova, and Lubov Tchernichowa.

When the company left Sheafe's studio after its last rehearsal, every member of the company deposited a great, shining piece of gold on the dish in Mr. Sheafe's reception room by way of a parting token. Gold is a yellow, glittering metal and in those dear days it was legal tender. The take was $800.00, so goes the story.

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